

lawrence laria

July 23, 1954

Downtown Gallery
32 E 51 Street
New York City 22

Gentlemen:

On May 13th I purchased from you a silk-screen by Nen Shahn called "Triple Dip". For this delightful picture, I paid \$90.00 - after being told by your salesman that I was buying the "last one in the house".

After buying the work, I paid \$20.00 more to have it properly framed - and it now hangs in my living room where the sight of it adds much to the joy of living in our household.

Yet - I was rather disturbed the other day - when examining the pictures in the Modern Museum upstairs store - to find that they are selling the same picture (complete with a much handsomer frame than mine) - for a total price of ---\$93.00.

Why? To a beginning collector, such a variance in price structure is rather discouraging, to say the least. I had hoped that the gallery representing the artist would afford the customer the "best buys" of the artist's works anywhere in town.

Sincerely yours,

Lawrence Laria
Lawrence Laria

MRS. GEORGE B. CORTELYOU, JR.
RIVER ROAD
RUMSON, N. J.

July 19, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am writing to thank you for the help you gave me in the initial stages of my research on the pastellist of Monmouth County, and to tell you about my findings. They are being published in Antiques magazine for August. Because the editor wished to have the results a surprise to everyone I have not been able to keep you posted.

In Williamsburg, with the help of Mr. John Graham, I found an inscription on the back of the pastel portrait there (No. 51 in the Catalogue of American Folk Art Collection of Colonial Williamsburg) entitled "A Vanderveer of Monmouth County." We could not make much out of the inscription at the time but Mr. Graham had it photographed and enlarged. Later I found another inscription in Baltimore which was fairly legible and gave the artist's name as Williams. The first name was indecipherable. With the help of the Baltimore inscription I was then able to piece out the Williamsburg one which followed the same pattern and was in the same handwriting. The first name of the artist was still indecipherable, and only the letter W of the last name could be made out. With the dates on the inscription and the help of a genealogy I was able to identify the sitter as John G. Vanderveer (1799-1883).

If there are two artists involved in this group of similar pastel portraits, I may also have found the Henry Conover to whom they have all been attributed in the past, but I have found no contemporary proof of it as yet. As I reported to you the day that Kuniyoshi died, I could not trace the Robinson family from whom your picker got the portraits with the name of Conover associated as that of the artist.

I am having a copy of the August Antiques sent to you. The article had to be considerably cut. If there are any questions you would like to ask me about it I should be only too happy to answer them if I can.

With apologies for my enforced secrecy, and many thanks for your help, I am

Sincerely yours,

George B. Cortelyou, Jr.
(Mrs. George B. Cortelyou, Jr.)

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DAVID TENDLER
MALVERN, PENNA.

July 1, 1954

Mrs. Edith G. Halpert
Director of Downtown Gallery
32 East 51st St.
New York, 22, N.Y.

Dear Mrs. Halpert:

Your name has been given us by Albright Art Gallery,
in reply to our letter to them regarding a Harnett
painting.

I have a small Harnett painting, about 8 x 8. I
have no idea what it is worth, but if it has any
real worth I would be interested in selling it.
Possibly you can give me some information along
these lines.

Very truly yours

D. Tandler

DT:MM

ROBERT DAVID STRAUS

July 6, 1954

Dear Edith:

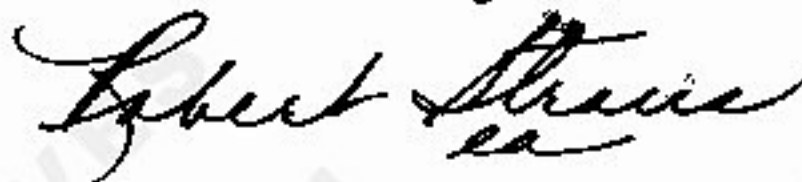
Besides the pleasure of a personal visit one of the reasons I called on you while in New York was to discuss the problems of a close personal friend of mine, Robert Pruesser.

Since his transfer from your gallery to that of Charles Allen his sales of pictures have become negligible and because of this he naturally questions the success of the gallery, and the interest of the gallery in him personally. Realizing that many young artists have their ups and downs relative to the quality of their work I immediately came to the conclusion that possibly Bob was not doing the work which I believe he is capable of doing which in turn would naturally influence the sale of his pictures. Since my return to the city I have had the opportunity to see some of the work that Bob has done in the last few months and the work he is doing now during the summer for possible fall sales. I can truthfully say that purely from a layman standpoint it is very exciting work (especially that he is doing now) and to me he confirms the confidence that I have had in him as an artist which dates back to the work he did in the 1940's which up to this time I think was his best work.

He showed me in confidence the correspondence he was having with Charles Allen and the tone of Allen's letters disturbed me no end. I could readily see that he does not have an interest in Bob's work or in Bob himself and if this is true I think he should be candid enough to say so. Bob feels that he must have a New York gallery connection in order to someday achieve the success he desires. I agree with him in this, but then again a gallery which has no interest in him, which is not selling his pictures and the Director of which is not giving him the constructive criticism and advice so necessary to a young artist is not fulfilling the purpose of a gallery connection. Therefore, to me it seems useless.

I want you to keep all this in the strictest of confidence as the only reason I am putting my thumb in the pie is because I think Bob is a swell guy and has the potentialities of a very good artist. I come to you for advice because of my extreme respect for your good business judgement and your knowledge of art and artists. When you have the time I would appreciate a confidential reply to this letter.

Best regards,



Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

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CORNELIA OTIS SKINNER

Dressing Room

Wiboy Gierpord

Richard Koppe
over
Dear Edith:

Your letter reached me in the pleasant
maze of the "straw hat circuit" where I am
doing a seven weeks' stint of my "Paris '90"
show.

Your show of Chicago artists will I am
sure be a very exciting one and I shall be
proud and happy to lend my Richard Koppe
painting for the exhibition.

I shan't be back in the New York region
before the first of August, but any time after
that date, I can gladly let you have the picture
(don't you want to see it first?) My
whereabouts is (or are) a bit involved. The
office, which always knows where I am, or
should... is at 522 Fifth Avenue... phone no.
* Vanderbilt 6-3310. During the summer months
I'm at St. James Long Island... phone no.
St. James 2-6530. The New York apartment,
where the picture hangs is, as you know 131
East 66...and the phone, Rhinelander 4-5894.
All of which would indicate that the best way
of tracking me down for delivering the
painting would be through my office.

I shall wait word from you regarding the
date you want the picture.

How sweet of you to suggest I pay you a
visit in Connecticut! After this tour, I am
quite certain I'd be delighted to be...as
you phrased it, ...coaxed.

June 28, 1954

Mr. Lawrence Fleischmann
19480 Durlington Drive
Detroit, Michigan

Dear Larry:

I am glad to see that your agricultural efforts are bringing some results. We received four small checks for items in the exhibition and I suppose there will be a few more before the show closes at the Institute. You sure are a swell promoter and we are proud of you.

How about you and Barbara coming out to visit me in Connecticut this summer. I even have one early American crib for the baby.

My best to you all.

Sincerely yours

BCH1a

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July twenty-second,
1 9 5 4

Mrs. Owen Fairweather,
1019 Hinsan Avenue,
Evanston, Illinois.

Dear Sally:

I hope you and Margo Hoff have both relaxed in this hot weather. Also, I really agree with her.

As I mentioned, I was eager to borrow a few paintings and sculpture from the Art Institute and private collectors as I don't want to be a stinker by suggesting that no one in Chicago supports the hometown boys and girls. The Hoff from the museum was the only one I saw at this time and I like it very much. On the other hand, when I discovered it was that early I felt, too, that the representation would not be entirely fitting. However, at this point I have committed myself and the picture is on its way, but there is no reason why we can't have a second example of recent vintage. Thus, if you can send me a photograph of a recent painting still owned by the artist, I shall be very glad to add it. Will you do so immediately as I am planning to turn over the catalogue to a designer early next week. You can explain to Miss Hoff that we cannot eliminate the first picture entirely, but we can make some arrangement either to show both or have the second for the critics.

And so, my best.

Sincerely yours,

egh-k.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1988
WICHITA, KANSAS

July 13, 1954

316 E. 66 Street
NY 21 NY

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Dear Edith:
I am so happy to be able to pay the debt, as
per enclosed. I do not have a bill for
"The Pool" - ink drawing by Kunyoshi,
only a notation in my handbag notebook
#100²⁶. I would like to take care of
that item, now. When "Boguet on
Black Stone" returns to N.Y. I will take
a look at its condition, which I expect to
be O.K. and we can get it off
our books. I hope all is well with
you.

Sincerely,

Elizabeth

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THIS SIDE OF CARD IS FOR ADDRESS

The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

ATTENTION: Burton Cummings

July twenty-second,
1 9 5 4

Mr. H. H. Arnason, Director,
Walker Art Center,
1710 Lyndale Avenue South,
Minneapolis 5, Minnesota.

Dear Harvey:

I am glad that you like the Preston Dickinson. Indeed, I plan to present it to the Walker Art Center as a gift from me, personally. You may recall our conversation on the Century when I mentioned that I had planned to start my giving now, as the spirit moves me. As soon as your committee makes its decision in the affirmative, I shall have it shipped.

The Zorach photograph evidently got stuck to the Dickinson for some unknown reason. It is a very handsome torso we took in as part payment - at our suggestion - when the Whitney purchased the large stone group.

Meanwhile, I will eagerly await your call when you arrive in Connecticut, or shortly after, as I am going off to Wellfleet on July 31st for a few days, but shall be back on August sixth and thereafter. It will be wonderful to see you and Elisabeth on my home ground.

My best regards.

Sincerely yours,

ogb-k.

June 29, 1954

Miss Ellen Lanyon
856 North May Street
Chicago, Illinois

Dear Miss Lanyon:

Confirming our oral arrangement, will you be good enough to ship to the Gallery at your earliest convenience, your painting entitled "Depot", and the painting by your husband, Roland Ginzel entitled "May 9th". I am enclosing a check for the latter.

If you have photographs of either picture, will you be good enough to mail them to us as we are getting started on our publicity and catalogue very shortly. I should also like to have the data filled in in the enclosed blanks.

It was so nice meeting you and I hope that I shall have the opportunity again. Good luck on your recent endeavor.

Sincerely yours

EGH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

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July fifteenth,
1 9 5 4

Mr. P. Lukens, Assistant,
Department of Modern Painting and Sculpture,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Mr. Lukens:

Thank you so much for sending me the four blanks
for our Chicago artists' catalogue.

Today I received two prints each of the Hoff,
Nickle and Perkins. Never mind about the Thecla.
I shall have it photographed in the gallery when
it arrives. I am so glad that you are making the
shipment soon so that we will have the pictures in
our possession by August first. The gallery is of-
ficially closed but there is someone there from Mon-
day to Friday to receive shipments. Thus, the crate
may be addressed directly to the gallery.

Again - many thanks.

Sincerely yours,

egh-k.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

ALA STORY
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT DIRECTOR

9 July 1954

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st St
New York 22, N.Y.

Dear Mrs. Halpert:

Our Acquisitions Committee has decided to purchase THE COVE-CAPE SPLIT-MAINE, \$1,500. providing that we can change it for another example among those I selected for exhibition if we wish. Could you kindly let us know the exact amount of Mr. Ludington's credit and we will send on our check for the balance.

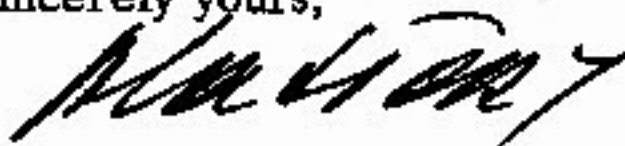
I am sure Mr Marin has the list of those which we are to have and, since the exhibition is opening here on August 17th, we would be glad if the paintings would arrive here not later than August 10th.

Marvin Ross, of the Los Angeles County Museum, asked me to request the exhibition and he pointed out that since they have already purchased a Marin, he hoped that it would be possible for them to show the collection without having to buy one. If it is not against your policy, it may be interesting to you to show the paintings in Los Angeles.

I am arriving on my holiday toward the end of next week and I shall be in touch with you and am looking forward to seeing you.

With best wishes,

Sincerely yours,



(Mrs. Ala Story)
Director

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June 28, 1954

AIRMAIL

Mr. Burton Cumming, Director,
The American Federation of Arts,
1083 Fifth Avenue,
New York 28, N.Y.

Dear Burton:

Glad to have your letter of June 24th asking me to do the same jury job in connection with the Halpert Foundation awards for criticism of contemporary American art that I did last year. From some points of view I should think it might be better to pass this assignment around but I guess that policy decision is not up to me.

Of course I am pleased to be asked again and will be glad to accept the assignment subject to the following conditions:

1. That all material to be judged be submitted to me without the need for any activity on my part in assembling same.
2. That all such material be submitted to me at least six weeks in advance of the time my decision is due.
3. That as much of such material as possible be submitted to me two months or more in advance of the decision due date.
4. That in advance of my receipt of the first material to be judged, I will receive in writing full information and instructions regarding the objectives, scope and rules pertaining to this award, - these instructions to be signed by both duly authorized officials of the American Federation of Arts and the Halpert Foundation.
5. That in assembling material to be judged, every effort be made to include material from the maximum number of sources.

FOUNDED 1909

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Incorporated 1916 as a Non-Profit Educational Institution

going out to the editors
of all newspapers carrying art news

The American Federation of Arts ^{or} _{comment}

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

July 14, 1954

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Eloise Spaeth

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Emily Hall Tremain

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John Walker

Suzette M. Zurcher

Dear Editor:

Annual awards for the best critical writing on contemporary American art are an important part of the national program of The American Federation of Arts, and we are addressing this communication to the editors of American newspapers to ask for their cooperation in this matter. If your paper carries regular contributions, by one or more writers, of articles or commentaries on contemporary American art which could be described as being works of criticism, we hope that you will be able to participate in this activity.

Under a special grant of funds for this purpose The American Federation of Arts is again awarding three prizes of two-hundred and fifty dollars each for outstanding criticism of contemporary American art in the following areas of publication: Books or Exhibition Catalogs; Magazines or Periodicals; and the Newspapers.

Last year the awards were given to John I. H. Baur for his "Revolt and Tradition in American Painting"; Dorothy Seckler, Robert Goodnough, Fairfield Porter and Frederick S. Wight for a series of articles appearing in Art News called "The Artist Paints a Picture"; and to Miss Aline Lochheim for her series of critical essays appearing in the New York Times. This year awards will be made for material written during 1953. The results will be announced in October at the Federation's annual convention in New York City.

To simplify the rather large and complicated problem of assembling the material for judging we are asking the editors of American newspapers for their help as follows: A return postal card is inclosed for our information as to whether or not you wish to submit material for consideration. Please indicate your intentions and return the card to us at your earliest convenience. Thereafter, depending upon your reply, we may write again more specifically asking for clippings of the work of your critics to be sent to the proper jurymen.

Sincerely,

Burton Cumming
Burton Cumming
Director

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July ninth,
1 9 5 4

Miss Agnes Claflin, Director,
Art Gallery,
Vassar College,
Poughkeepsie, N. Y.

Dear Miss Claflin:

It was very good to hear from you.

Since the gallery will be closed until after Labor Day, may I suggest that you send me photographs to the following address where I shall be until then:

Eden Hill Road, Newtown, Connecticut.

With the dates and sizes and the colored photographs, I am sure that I can give you a fair estimate without seeing the original work - so that you may make your decision about the acquisition promptly.

Sincerely yours,

agh-k.

SOUTHERN ILLINOIS UNIVERSITY

C A R B O N D A L E

I L L I N O I S

Department of

Art

July 26, 1954

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Mrs. Edith Halpert
Downtown Gallery
31 East 51st Street
New York City

Dear Mrs. Halpert:

Mr. Ben Shahn is scheduled to appear as speaker on this Universities Assembly Program on November 5, 1954. In correspondence with him early last spring he referred our question regarding the availability of an exhibition of his works to you with the statement that such an exhibition is perfectly agreeable with him.

Will you kindly let us know if an exhibition is available between the approximate dates of November 1st to 24th and the terms on which arrangements can be made? It would be most effective to have such an exhibition while Mr. Shahn is on the campus.

Sincerely,

R. W. McMillan

R.W. McMillan
Assistant Professor
Department of Art

RWM:bh



Office of the President

Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

30 Rockefeller Plaza, New York City

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July 15, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

On my return from Wyoming I had my mail sent out to Chicago and in it was your letter of June 21st which I took pleasure in showing to Mr. Rockefeller, Jr.

I am delighted that Mr. Wilder has been to see you and that you are willing to work with him and Mrs. Little. I am really greatly excited about the new building which is to hold Mrs. Rockefeller's folk art collection. I think it will be a fine tribute to her early pioneering in this field.

I was very much distressed to hear about your resentment about the catalogue which seems to me is entirely justified. Frankly, this was the first time that either Mr. Rockefeller or I were conscious of what had happened. As you know, Mr. Cogar is no longer with us and, as far as we are concerned, I am sure that you will appreciate that this was an error.

Sincerely yours,

Kenneth Chorley
Kenneth Chorley

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Mr. Robert Straus

- 2 -

July 14, 1954

three young dealers who seemed most likely to follow this pattern, in each instance - after a long dinner and hours of conversation - I was told bluntly, in reply to my query as to their motivations, "to make a quick buck". It shocked me no end and I have been truly grieved about it. The brightest of the group also remarked "how can you get? Do you think I would wait seven years for Jack Levine to start paying for himself? Do you think I would subsidize an artist during a transition period? You old fellows sure had curious ideas".

I have had several wild ideas about establishing another gallery for this specific purpose but can tell you honestly that I could find no one to put in charge. As a matter of fact, just before I left New York, I spent an evening with Albert Chris-Janer, who is working on an \$8,000,000 project involving an art center in the hope of making a miniature model immediately along the lines I proposed to Radio City some twenty years ago. While he was very enthusiastic, there is very little possibility that it can be achieved in less than three or four years.

Thus - to return to your friend - I would advise him to stay put and the moment I get an idea, I shall communicate with you. It will be so much easier to discuss the matter than to write and perhaps we can get together soon when you are in New York. While the gallery is closed, I shall be very glad to come in any day before my official return, to meet you or might coax you out to Connecticut for the purpose.

You may rest assured that the matter will be completely confidential and I hope the same is true in connection with this letter. Meanwhile, if Preusser has photographs of several new pictures, my dear, you send them along to me. Sometimes in the summer I get a brain storm which is effective.

And so, my best regards,

Sincerely,

egh-k.

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

July 2, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22
New York

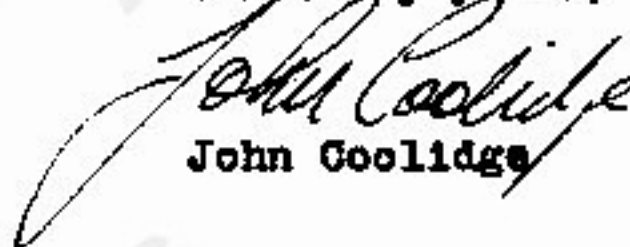
Dear Mrs. Halpert:

Thank you for your letter of June 29th. We went back to our exhibition files of 1934 and found much correspondence in regard to our three-man show on Sheeler, Burchfield and Hopper, but no evidence that there was ever a catalogue. From the correspondence, I find that you were most helpful to Mr. Forbes, who was then Director, in arranging this exhibition. For instance, on November 6, 1934, you sent him a detailed list of Sheelers indicating the names of the owners. Also in that same letter, you say that "Mr. Tannahill, president of the Detroit Society of Arts and Crafts is very eager to have the Sheeler Show about the 15th of January". Evidently, through your good graces, this was arranged. I enclose a list of the Sheelers we shipped directly from here to Detroit, including River Rouge Plant which went directly to Omaha (Mr. Paul H. Gruman, Director, Society of Liberal Arts, Joslyn Memorial, Omaha, Nebraska, was having an exhibition also).

You also lent us a copy of the October 1932 issue of Creative Arts which must have had an article on Sheeler.

I wish we could be more helpful on the chronological side, but this seems to be all the information we can find.

Sincerely yours,


John Coolidge

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THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 8, 1954

Dear Mrs. Halpert:

Your letter addressed to Mrs. Kuh came in her absence; she had already left for Cape Cod, but I have sent a copy of it to her. Mr. Rich has given me your letter to him of June 28. In the meantime, here are the four blanks for your Chicago Artists Exhibition catalogue information. I have included all the information I could find in our files. You don't indicate how many photographs of each work you need for your publicity. However, I have asked our Archives to have two glossy, 8"x10", prints made of the Hoff, Nickle and Perkins works (since we already have negatives of these) and they will be airmailed to you in a day or two. The Thecla picture owned by Mrs. Kuh has never been photographed. Would you care to have us photograph it here and send you a print or two of it? The cost will be around \$7 for the negative and one glossy print. Please let me know.

Regarding shipment of the three pictures and one sculpture - our Shipping Department can send the works to New York to reach your gallery by August first; the paintings will be shipped via Railway Express, collect, and the sculpture via fast freight, as you suggest, also collect. As Mrs. Kuh wrote you on June 25, the Art Institute will insure all this material against all risks from the time it leaves our museum until it is back in our galleries. Should shipment be made direct to your gallery?

Sincerely,

P. Lukens

Petronel Lukens, Assistant
Department of Modern Painting and Sculpture

Mrs. Edith G. Halpert
Newtown, Connecticut

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June 29, 1954

Mr. Ewald R. Froese
Froese, Maack and Becker
705 Olive Street
St. Louis, Missouri

Dear Mr. Froese:

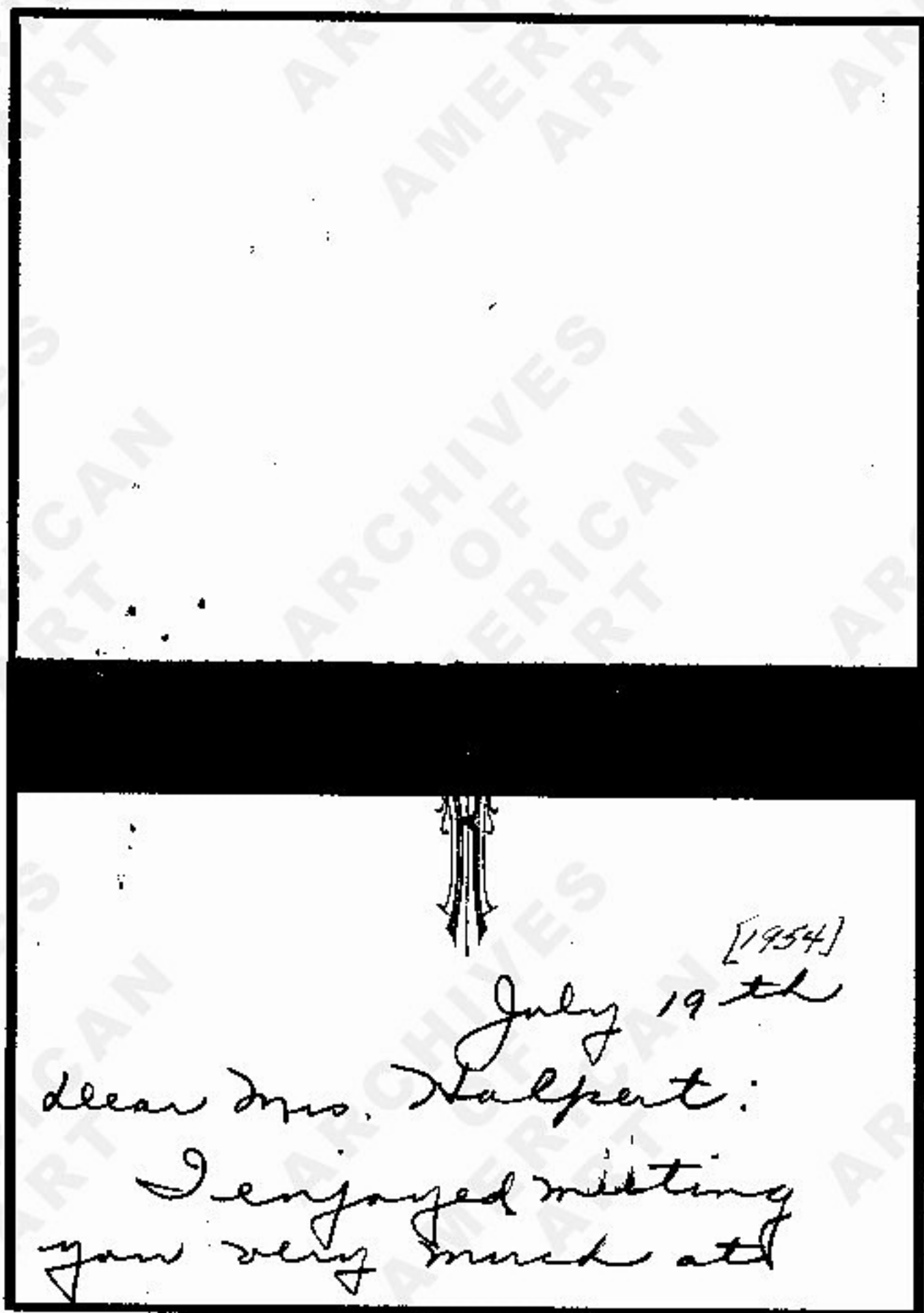
Mr. Zorach has inquired on several occasions as to the current situation in connection with the Pershing Memorial.

We were under the impression that a blue print or some illustration of the actual site would be available, so that Mr. Zorach would be in a position to make specific suggestions for the sculpture. Is it possible to have such an illustration or literature outlining the project? It would be advisable to address this material directly to Mr. William Zorach, Robinhood, Maine, as he is spending the summer there.

Sincerely yours

EGH:ls

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June 29, 1954

Mr. Francis Minnick
c/o Momentum
The Art Institute of Design
632 North Dearborn Street
Chicago 10, Illinois

Dear Mr. Minnick:

While I spent several days in Chicago making a personal selection of paintings and sculpture for an exhibition to be held at this gallery from September 13th to October 2nd, I was very much impressed with your enamel-entitled at the Momentum Exhibition.

This year we are concentrating on artists from Chicago who are not represented by a New York dealer, with the hope of promoting them as successfully as we have in the past -- the Boston exhibition, Newcomers, etc. If you would like to be represented in this show, would you be good enough to fill in the enclosed blank and return it to me at your earliest convenience. Also, if you have a photograph available, please send it along so that we may have material for publicity.

Sincerely yours

EGH:1



San Francisco Chronicle

KRON-TV
KRON-FM

July 13, 1954

Dear Mrs. Halpert -

Many thanks for your two letters of July 9.

They reach me on a Tuesday, which is our deadline day for the Sunday paper, and so I shall have to postpone my answer until tomorrow. In the meantime I wish to return the enclosed without delay, since it was clearly sent to me through inadvertence.

Best regards

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 28, 1954

Mr. Edward Marcus
Neiman - Marcus
Dallas 1, Texas

Dear Eddie:

As I was dashing off to Chicago I read my reply to your letter and decided that it would not make sense. It is very difficult for me to make sense even at this time, as the situation is a curious one indeed. Frankly I feel that it would be best for you to accept my offer of a refund as psychologically the painting will always disturb you. The several restorers who had occasion to study the picture feel that any restoration would be extremely involved and in most instances felt that it was quite unnecessary. But, being neither a scientist nor an artist, I cannot assume the responsibility for the future. As a matter of fact, with the knocking about paintings receive these days, with the many American and International shows, there is little assurance that anything will survive any better than the Old Masters -- the majority of which have been restored; and the many contemporary French pictures which I see in exhibitions full of cracks and flaking. Next fall a meeting will be held to discuss this whole problem.

If you decide to give up the painting and I should offer it for resale, I will do so on an "as is" basis, as I am not in a position scientifically to give any one complete assurance regarding the future.

Do let me know what you decide, and at your earliest convenience since Life Magazine is reproducing it as "collection of Mr. and Mrs. Edward Marcus". This would be misleading and disadvantageous for resale.

I am so sorry that you and Betty did not find time to drop in during your visit. I hope that you will do so when you are next in New York. Meanwhile, my best regards.

Sincerely yours

EGHla

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July twenty-second,
1 9 5 4

Mrs. E. M. Edenburg,
192 Fairway Road,
Chestnut Hill, Massachusetts.

Dear Mrs. Edenburg:

Thank you for your letter. It followed me around the country to where I am spending the balance of my vacation, with occasional trips to New York.

When I am next in town, I shall look up our records to ascertain the correct price of "Chartres". Whatever the consignment read is correct, but I shall check it before sending you the bill.

I shall also look into the Dove situation to see whether the drawing I had in mind is on hand.

Sincerely yours,

epb:ll

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

OFFICE OF THE DIRECTOR

July 7, 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 10.
It arrived in ample time for my project,
which unhappily did not materialize as
I expected.

I still want to have a good Miles Spencer
in our collection and will be getting in
touch with you sometime this fall.

Sincerely yours,

Philip R. Adams
Philip R. Adams

PRA/vc

(Rosset letter to Miss Halpert, 2 Jul 54, re Marin book; cont'd) (2)

paintings to be included in the book; the selection should indicate the specific location of desired paintings.

We would then like to draw up a more formal letter of agreement between us in connection with this project, as we do not, of course, wish to approach possible participating individuals and groups without full and concrete reference to our agreement and plans.

We look forward to hearing from you.

With best wishes,

Sincerely,

Howard Turner

Howard Turner
for
Barney Rosset

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July fifteenth,
1 9 5 4

Dr. Herbert Kayden,
969 Park Avenue,
New York, N.Y.

Dear Herbert:

Every time I plan to come to New York something happens that makes it impossible for me to leave. Newtown is becoming a small Times Square. I had planned to be in last week and again this Monday, but here I am dictating my head off and still in Newtown.

While you have already received the details, I am now enclosing the original card from Louis Stern, whose genders are somewhat mixed, although he is O.K. himself.

Meanwhile, I do have two dealers on the hook - looking and promising to find something for me. I have not forgotten and am really working at it.

Next week I have to be in town and shall call by phone and in person, if I may, to see the menage in its entirety and to deliver my little package.

And so, my love to Gabrielle and David.

Sincerely yours,

agh-k.
encl.

P.S. I am sending this to the office so that we may maintain the secret.

FOUNDED 1909

afa

Incorporated 1916 as a Non
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The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

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Charles H. Sawyer

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Lawrence M. C. Smith

James Thrall Soby

Eloise Spaeth

Francis Henry Taylor

Emily Hall Tremaine

Hudson D. Walker

John Walker

Suzette M. Zacher

July 1, 1954

Miss Edith Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

I am inclosing a copy of a portion of a letter from Jim Schramm both to let you know that not only he, but also Dwight Kirsch have again accepted the assignment.

Earle Ludgin turned us down and I am now awaiting to hear from Harvey Arnason.

Please note very carefully Jim Schramm's condition No. 4. I feel that it is a perfectly reasonable request and I also feel we should supply the same kind of statement to every judge. Could you, therefore, at your earliest convenience supply me with the statement which will be a satisfactory answer.

With best regards.

Sincerely,

Burton

Burton Cumming
Director

Incl.

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THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 19, 1954

Dear Edith:

Here is the filled-out sheet on Richard Koppe. I've talked with Cornelia, who will be glad to lend the painting. She will be back in New York by the first week in August. Make arrangements to have it picked up then. Koppe has changed his style since then. If you'd like any other works of his, let me know and I can have it shipped off to you post haste.

I don't recall whether or not I sent you one of the enclosed releases, but it does contain considerable information about six of the persons invited to the show.


Eldon Danhausen's address is 325 West Schiller. I remember seeing the mistake in the address, but must not have corrected it.

I'll be sending my picture in the next week or two. Shall I have it sent from here or bring it to Newcomb Macklin?

Let's start press discussions going via correspondence. Write me what you have in mind; I'll think it over and recommend. I'm stuck with the Religious Show until August 1 at least. Will then go to Woodstock for a week or ten days, after which I'd like to spend a couple of days with you in Newtown, if there's room--I shall have the family with me.

As always,

Affectionately,


Peter Pollack
Public Relations Counsel

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

PJP:ejr
Enclosures: entry blank
149 release, Chicago Show

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THE DOWNTOWN GALLERY

EDITH GREGOR MALPERT, Director
Consultation services by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLace 2-2727

June 29, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frank J. Oehlschlaeger
107 East Oak Street
Chicago 11, Illinois

Dear Mr. Oehlschlaeger:

So that we may have the necessary material for publicity and for the catalogue, will you be good enough to fill in or have filled in by the artist, the enclosed blanks. Also, if you or they have photographs of any of these paintings, we should very much like to have at least one print of each, also in connection with the publicity program.

Thank you for your courtesy.

Sincerely yours

Edith Gregor Malpert

Dear Mr. Malpert.

EGHLa

Sony I can't find out real on Peggy Esch. I see she is not in the phone book and just got married. Also Don Baker moved away. However I'll keep checking from their friends & find out real on them. Thought Pete Poehel was going to give you all the "dope" Had several inquiries in the Okamura & a good write up in the Tribune on the picture the Sunday after I sent it.

regards to you

DAVIS • DOVE • KARFOL • KUNIYOSHI • MARIN • O'KEEFE • SHAHN • SHEBLER • SPENCER • ZORACH

Frank J.O.

July ninth,
1 9 5 4

Rabbi Benjamin M. Kahn,
B'nai B'rith Hillel Foundation,
224 Locust Lane,
State College, Pennsylvania.

Dear Rabbi Kahn:

Your letter addressed to Ben Kahn was referred to me.

I believe that we can arrange to send you some material during the academic year of 1954-55.

It would be advisable, of course, to have you or your representative make a personal selection. The gallery is closed during the summer months, but we can make an appointment sometime after September thirteenth, when we reopen.

Sincerely yours,

egh-k.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 5-8569

ALA STORY
DIRECTOR

MARY OLDFIELD STEELE
Assistant Director

19 July 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York 22, N. Y.

Dear Mrs. Halpert:

Mrs. Story has already left on her vacation, so, as far as I can, I will answer your letter.

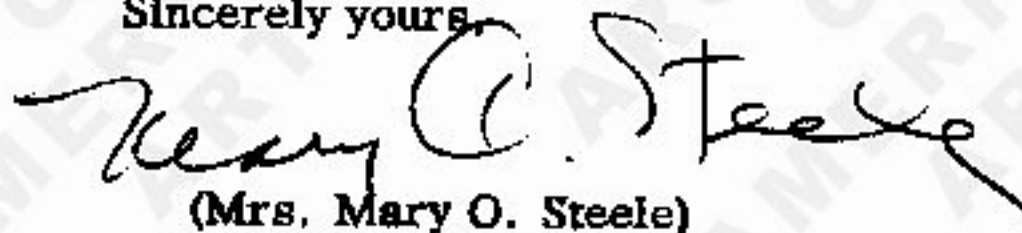
When you send on the bill for the Marin, we will send a check back for the balance.

Either Budworth or Berkeley as a shipper for the Marin exhibition will be perfectly satisfactory to us. Please send on to me as soon as you can a complete list with prices and insurance values.

We will wait to hear from you about whether to send the Marin on to the Los Angeles County Museum - or what to do with it.

Many, many thanks.

Sincerely yours,


(Mrs. Mary O. Steele)
Asst. Director

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Thus, one copy may be mailed to me and the other to Stuart Davis at 15 West 67 Street.

[illegible]

Sincerely yours

09-01-73

to the fact that the above information is being furnished to you for your information only and is not to be used for any other purpose.

11 note that we added an insurance clause, the only
 5 in such a contract (10); that we added "is unable
 5); and incorporated (43) "before June 1st". Russell
 all the exact date of commencement.

P.S. You will note that we added an insurance clause, the only form available in such a contract (10); that we added "is unable to, or" in (#5); and incorporated (#8) "before June 1st". Russell could not recall the exact date of commencement.

exception of a reduction of the food payment from 150 to 100. Written proposals made when we met at the Ambassador -- with the original outline, which incidentally, now follows completely your lead. However, this has been discussed considerably and we will follow our consultation, but is entirely in opposition to what we had agreed.

Now that both Russell and Davis are in complete agreement, I hope that the contract will be signed and that Davis can really get started immediately, since so much time has elapsed.

Found that way have changed its mind and really did not want him. his express on one or two occasions the possibility that the Cowles to Davis, as I did not want to create a psychological block since he very vague in my mind. For your information I did not report in detail on the connection from Chicago was impossible and the conversation was I am sorry that you and I had to struggle over this so much. The tele-

From here on I am sure that everything will go along very smoothly and that you will be responsible for a great many.

noticed in meetings in Boston. A friend of mine who was at the very first meeting, and who was very enthusiastic about the meeting, gave me a very enthusiastic account of your contribution to the meeting.

The gallery will be closed during July and August, but all mail addressed to me will reach me, although it might be better to write to me directly to the following:

WILLIAM J. BROWN, JR.
JAMES H. BROWN, JR.

Sent Henry 7/28

Mr. Joseph Goto
4565 Lake Park
Chicago, Illinois

July 14, 1954

Dear Mr. Goto:

I am very pleased that you will participate in what is shaping up into a very exciting exhibition. Mr. Black sent me a photograph of "Landscape", welded stainless steel, which I am listing in the catalogue.

If you have facilities for packing, will you please ship the sculpture at your earliest convenience via Fast Freight, collect. If not, please deliver it to Newcomb-Macklin, 400 North State Street, attention of Miss E. Saster, who will take care of the matter.

I do hope that you will have occasion to be in New York during the exhibition - or better still - for the opening on September 13th.

Sincerely yours,

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June 29, 1954

Mr. Mike Bell
La Boutique Fantasque Gallery
103 East Oak Street
Chicago 11, Illinois

Dear Mr. Bell:

Confirming our verbal arrangement, would you be good enough to send us the following paintings for our forthcoming exhibition which opens on September 13th.

John Foote, Jr.

With Hands Upraised

Donald W. Holst

Broken Window

Will you include also the drawing which I purchased by Foote, as well as photographs of paintings by Theodore Frano to consider for the exhibition. You also agreed to send a group of pictures by the young man I met there whose name I cannot recall -- the one who works in the smoke technique.

Meanwhile, I am enclosing blanks to be filled in and returned at your earliest convenience so that we may get started on the publicity and catalogues. If you have photographs of the paintings to be exhibited, will you please include these.

It was so nice meeting you and I hope that you will be in New York during the course of the Chicago Exhibition.

Sincerely yours

ESM:la

peggy esko

Frank Oehlachlager informed me of what painting you had selected. He requested some biographical information which I am sending to him to be forwarded to you. If you have any further questions, please don't hesitate to write me.

I was married recently and just returned from Europe last week, which may account for my ignorance of your visit. In any case, I am looking forward to meeting you in the near future, either here or if I should visit New York.

Sincerely,

Peggy Esko Schaps (Mrs. Jack)

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MY SUMMER ADDRESS:

VIEW OF HOTEL MANDEL, S. A.

KILOMETER
TELEPHONE
P. O. BOX

72



GUERNAVACA
MEXICO

RECOMMENDED BY DUNCAN HINES

Dear Miss Halpert: Since the 13th and 14th of September fall close to my scheduled classes in Winnetka, I would appreciate your informing me as to the exact date of the opening and the type of opening it is. Is it for artists and friends, the press, etc. I must commit myself to a teaching schedule, and would appreciate your letting me know. I definitely plan to be in New York, and shall look forward to seeing you.

Sincerely,

Harry Mintz

CORREO AERO

25 CTS

COMUNICACION

POSTAL

MEXICO

MISS EDITH HALPERT

THE DOWNTOWN GALLERY

32 East 51st Street

New York, New York

U.S.A.

PRINTED IN MEXICO - 848112

July twenty-second,

1925

Dear Mr. Kirsch: I am very pleased to hear from you and to hear that you are planning to bring the Zorach exhibition to Des Moines. I am sure that it will be a great success.

Mr. Dwight Kirsch, Director,
Des Moines Art Center,
Greenwood Park,
Des Moines 12, Iowa.

Dear Dwight:

It was good to hear from you in this quiet spot. I am writing about the Zorach exhibition. Incidentally, he dropped me a note about it also.

I am very pleased that this is being arranged as I am sure that Zorach can contribute considerably to the students of today and I am also sure that he will have a wonderful time with you and the Schrams. The exhibition can be arranged to suit whatever time you find most advantageous. While the gallery is officially closed, there is someone there all the time to work with Budworth or Berkeley or whatever - given one or two days' notice. However, I don't know whether there would be sufficient time for shipping if we waited until you come East. Do you want to trust Bill and me with the selection of the material, or would you prefer to make the selection and ship the things in a hurry after your arrival after the 15th of August. If the sculpture were sent earlier, considerable saving could be effected by using fast freight rather than railroad express. From past experience, we know that it is a matter of two or three days difference and a tremendous difference in the sum involved.

If we are to make the selection, how about giving me some hints as to your preferences - size being of special importance, as well as material - because both involve weight. It might be a good stunt to have a case of small bronzes and terra cottas so that the poor Iowans can own a handmade sculpture. This little business interlude is due to a phone call several minutes ago from Alfred Frankfurter, accusing me of being a lousy saleswoman for not following through on a large sale which he had started for us. P.S. I am sending a bill today.

Now that I got this out of my system, I am really delighted that you and John are coming to New England, as I hope to invite you for a visit to Newtown. After the Iowa mansions, I have little to

July 14, 1954

Dear Miss Halpert,

Some new plans have developed for the small drawings that you saw at my studio when you were in Chicago. I therefore would like to keep those drawings in tact.

Because of this I have substituted 5 small drawings that were at the Allan Frumkin Gallery. The price is the same & they were all done during the summer of 1953.

I hope this change is acceptable to you as I am sending them along with the large drawing.

Thank you for your letter.

Sincerely,

Evelyn Statmager.

June 30, 1954

Mr. Henry P. Rossiter
Curator of Prints
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

I thought you would like to have a photograph of your new recent acquisition.

In studying this photograph I realized that there was some work done on the painting subsequently to the date we acquired it and if you are planning to remove the repainting, this might be of some help to you.

I thought too that you would like to know that it had been exhibited at the following institutions;

Vassar College	February, 1938
Downtown Gallery "American Ancestors"	Nov. 1938
Santa Barbara Museum of Art	May 1941
Rochester Memorial Gallery	Nov. 1941
Vose Gallery, Boston	Oct. 1951

Sincerely yours

EGH:la

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

July 16, 1954

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Your letter of June 11 has gone without acknowledgment - and the days have grown into weeks (mostly hot ones!)

Now something has come up which requires your advice and help, I believe. Plans are near completion to have Bill Zorach here this fall as guest artist-instructor (Cowles Foundation Grant). The Art Students' League Board and Director have released him from his teaching contract there for three weeks (September 15 - October 6), and we are now trying to get Bill to start here Tuesday, September 7, so it would make a full month.

As we have done in the past (with L. Bouche and A. Blanch) we want a show of the guest-artist's work: in this case, at least 15 watercolors and 10 or 12 sculptures. If possible, we should have them here by September first, - but could open the show later, if necessary. Now the question of your gallery being closed relates to the timing and preparation for the show. So I need to get your advice as to how, when and what. Please phone me collect if that would help answer questions.

An idea passing through my mind is to come east for a brief New England vacation (in company with my son John K.), then I could confer with you, check last minute details for a show and go call on Bill Zorach in Maine to get some details settled. I could not leave here before August 15th (we are opening the Rodin Show here August 12 - in fact, having Zorach here before that show closes was one of our main motives).

Thanks for the Kuniyoshi posters and for the photographs of his drawings. Also thanks for letting me bother you with business during your vacation.

Sincerely,

Dwight Kirsch
Director
DK:pl

P.S. possibly you have heard that John K. has a job starting Sept. 1 at Mus. Mod. Art - He says it is the job that Chas. Oscan had -

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*Phone 7-4405 at
art center -
2-4371 at home*

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June 29, 1954

Mr. Charles Feingarten
58 East Walton Place
Chicago 11, Illinois

Dear Mr. Feingarten:

I am glad that I finally had occasion to meet you and I am delighted that you are lending for the exhibition the following:

Stanley Mitruk	Quince and Bottles
Abbott Pattison	Mediterranean Fishing Boat Small Abstract bronze

The former will be credited to Leo Guthman who has decided to purchase the picture.

I am enclosing forms to be filled out either by the artist or by you. This is very necessary for our catalogue data, and particularly for publicity. A photograph would be advantageous also for the same purpose.

While the gallery is officially closed, there will be some one to receive all shipments and mail. Many thanks for your cooperation.

Sincerely yours

BOH1.

July twenty-seventh,
1 9 5 4

Mrs. George B. Cortelyou, Jr.,
River Road,
Rumson, New Jersey.

Dear Mrs. Cortelyou:

It was very good of you to write to me in such great detail. I am looking forward to the August "ANTIQUES" and hope to learn a great deal about this artist.

When I get back to town I want to check my records, as I believe the notation "A Vanderveer of Monmouth" was made by me as the result of information I obtained from the previous owner. However, I am not sure of this point but I am still quite convinced about the Connover. In any event, I look forward to the article.

If at any time I have any questions, I shall certainly refer them to you.

Sincerely yours,

egh-k.

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July twenty-second,
1 9 5 4

Dr. M. Boigon,
1172 Park Avenue,
New York, N. Y.

Dear Dr. Boigon:

For your information, the current market values on the two paintings by Charles Sheeler are as follows:

N. E. Oil Irrelevancy - \$ 500.00

Aerial Gyration - 2,500.00

Sincerely yours,

egh-k.

If you are riding by and want to see a miniature sculpture
I "offered" you of at July 9, 1954, please write me
and I will send you a photograph of it. I am sure you will
like it. I am sure you will like it. I am sure you will like it.

Sincerely,
Yours,

Mr. Billy Rose,
The Ziegfield Theatre,
Sixth Avenue at 54th Street,
New York, N. Y.

Dear Mr. Rose:

What with my absence from the gallery during my Chicago visit
and last minute packing to come here for the summer months, I
was a little slow on the trigger in supplying the information
you requested.

The two names suggested by Zorach in connection with stone ba-
ses are listed below:

Tompkins Kiel, Astoria, Long Island.
Barre Granite Company, Barre, Vermont.

Both of these companies will supply any type of stone, polished
or unpolished, cut to size. Zorach prefers the Vermont firm,
which will execute to order whatever design you may submit.

I have written for a photograph of the "Mother and Child" and
I still think that the head of Moses is your meat. While he
was not an artist, he was a distinguished character and with
your dual interest in art and Israel, it seems a natural. But
being a poor salesperson, I shall not pressure you.

If you want to communicate with me during July and August,
please use the above address. All correspondence is forwarded
to me from the gallery - should you mislay this note.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Pennsylvania - Venice 1/5/54

Philadelphia Museum of Art, Louise and Walter Arensberg Collection.

6323. Max ERNST. La forêt.
Forest. -
Der Wald.
Le foresta.
La selva.

He may have
gotten 1st prize

but Penn Strain should
be taken advantage. The show
is great in size and quality. But
it's beautifully painted.
The U.S.A. Bldg is remarkable
in good taste. Met Ritchie
here. Regan's etc.

LES ÉDITIONS NORD, PARIS. PHOTOGRAPHY
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Charles M. ...



Edith Siegel Kaufman

Washington Gallery

1135 East 51st St

New York 22, N.Y.

U.S.A.

June 26, 1954

BOH1*

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Rich:

Confirming my oral request, may we borrow from The Art Institute the following paintings and sculpture for our exhibition of Chicago artists to be held from September 14th to October 1st:

Margo Hoff	Title ?
EGHLa Robert Wickle	Structural Collage
Marion Perkins	Man of Sorrow - Marble

While the gallery will be closed, we can receive shipments at any time convenient for the Institute. May I suggest that the sculpture be shipped via fast freight. We will of course pay transportation and insurance charges in connection with the latter. Perhaps these can remain on your policy and we could be billed pro rata for your greater protection.

It was a great pleasure to see you in your own home grounds and I want to express my thanks for your many courtesies.

Sincerely yours

EGHLa

Sally Fairweather

Shirley G. Hardin

FAIRWEATHER-GARNETT GALLERY

1019 Hinman Avenue, Evanston, Illinois • University 4-0767

July 12, 1954

Dear Edith:

Thanks for your letter of June 29 listing your selections of Kahn and Coen. The two paintings have been photographed and are enclosed herein along with the papers.

Yesterday, I had a letter from Margo Hoff and I quote part of it:

"A letter from George tells about a show that Mrs. Halpert is choosing from Chicago - that she chose 'Murder Mystery' of mine evidently from the Art Institute. This disturbs me very much as in the first place, it is about six years old; in the second place, it has been shown in New York; and in the third place, if she likes nothing better that I have done since, I prefer not to be represented in her show at all, especially since I may have something in New York in January. Can we suggest that she borrow 'Stage Fright' from Kundstadters in Highland Park - it had the same prize as 'Murder Mystery', has never been shown in New York, and was done in 1953? I also have a good photograph (glossy 8 X 10) that we could send her."

As you can see, Margo feels very strongly about not having the particular painting which you have chosen included in your show. If you are agreeable to the switch that she proposes, we shall be glad to contact the Kundstadters and arrange for the painting to be shipped to you. Please let us hear from you quickly.

Shirl and I enjoyed seeing you so much but next time pause a little longer. All good wishes -

Sincerely,

Sally
Sally Fairweather

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

SKOWHEGAN, MAINE

July 10, 1954

Dear Edith:

I want to thank you so much for your scholarship. It is swell of you to do this, especially considering all the other fine things you are doing for us, and believe me we all appreciate it.

The school has gotten off to a bang, we have never had such a fine and large group of students, also never have we had such incredible weather. We had rain before school opened but after the students got here for four days we had not buckets but whole sheets of rain every hour on the hour. Problems of roads, roofs, and all kinds of things that have never happened in these parts gave me personally a busy ten days; however, we have gotten most of the problems licked, the sun is shining, things are running smoothly and the art is terrific.

Jack gave a swell lecture last night, beautiful slides from the Boston Museum collection of his things, and the students and faculty were all crazy about it. The week before Ben Shahn did a superlative job with his talk and with his really thorough, agreeable way with the students. It was great fun to get to know him, and they were I think very genuinely impressed with the school. As a matter of fact, they left Susanna and Jonathan here enrolled in the classes while they went to Canada for a week. The children have been fine and cooperative, and Jon's enthusiasm has been a great example to all the scholarship boys. Both Millie and I, as well as all the faculty and students, have enjoyed their visit very much.

I have definitely heard from Vytlaclil that he will not be able to come this summer (good) and so have written to Charles Sheeler hoping that he will be able to come up and I will get a letter off to Bill Lane first of the week hoping he will be able to help in some way with the driving and visit the school too.

I have been so occupied with local duties in starting school out that I have not had time to do as much about the exhibition as I had hoped; however, I am getting material to

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June 28, 1954

Mrs. Melvin Brorby
1320 State Street
Chicago, Illinois

Dear Mrs. Brorby:

Thank you for your courtesy in admitting Pete Pollack
and me to your apartment.

The painting that I decided on is the horizontal one
standing on the mantle. I shall write to your son
directly about the details in connection with the
exhibition and I would appreciate very much if you
would designate which picture I refer to as we have
no way of ascertaining the title.

Sincerely yours

BOM:la

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THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* HOMER J. LIVINGSTON, *Treasurer*
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 25, 1954

Dear Edith:

I am happy to tell you that our Committee on Modern Painting and Sculpture approved your request for the loan of the following three works to your exhibition from September 14 to October 5, 1954:

Murder Mystery, painting by Margo Hoff	\$ 1,000
Structural Collage by Robert Riekle	\$ 200
Man of Sorrows, sculpture by Marion Perkins	800

The Art Institute will insure these works against all risks from the time they leave our museum until they are back in our galleries for the amounts listed above. We will bill you later for the premium and the packing charges. Our Registrar, Mrs. J. L. Bush, will get in touch with you about transportation and insurance details.

Best wishes for your exhibition.

Sincerely,

Katharine K.

Katharine Kuk

Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

P.S. I shall also include my Julia Thecla painting with the above shipment. It will be insured for \$150.

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July 8, 1954

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am writing you at the suggestion of Mr. Alfred V. Frankenstein, of the San Francisco Chronicle.

I have a chromo-lithograph on glass of "The Old Violin" by William M. Harnett, and the clipping bears Hig's name. The picture is in excellent condition, paper and color perfect.

I would like to sell my picture and would appreciate it very much if you would let me know if you are interested in purchasing same.

Sincerely yours,

(Mrs) G. McKee

Mrs. G. McKee
2040 N. Commonwealth Avenue
Los Angeles 27, California

THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 6, 1954

Dear Edith:

Under separate cover I am sending you the Bonnard lithograph poster. I necessarily had to take it out of the good mat, but will send that along with your Treiman painting.

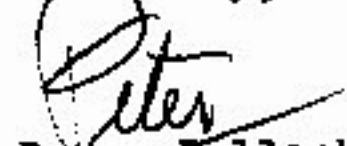
Regarding the Eileen Meighan painting---this was the woman of whom you saw one work---flat, casein or tempera, muted gray and red colors, in Katherine Kuh's office, and decided not to pursue it, as most of her work is in this vein.

This afternoon I intend to see Joe Goto. He said he'd telephoned me at your instigation. I'll arrange to have him send you photographs, or if he doesn't have any, I will take them myself.

Tell me truthfully, does an artist's ego ever forget itself for even one second, in the years you've catered to it? A good friend of mine whose work has been shown a dozen times or more in New York is practically devastated he isn't included in your show. It's the way his father feels about money---he doesn't want just some of it---he wants all of it!

Let me hear from you whenever you feel like it.

Cordially,



Peter Pollack
Public Relations Counsel

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

PJP:ejr

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July 10, 1954

Dear Mrs. Halpert:

I wrote the Jewish Museum sometime ago about the return of my paintings but have heard nothing from them.

Particularly, I do not want the Moses in the Bullrushes nor the Joseph Being Sold By His Brethren returned by express because of the possibility of breakage of the glass. I told them about the Moses but forgot to mention the other. Do you know what is being done about this? The people who took them to you for me are out west at the moment and I don't know when they will be back but I am certain some satisfactory arrangement can be worked out.

I'd appreciate a word from you.

Meantime, all good wishes.

Faithfully,

~~Harrah~~ Thomas

WALKER ART CENTER

12 July 1954

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Mrs. Edith Gregor Halpert
Newtown
Connecticut

Dear Edith:

Thank you very much for the photograph of the Preston Dickinson which looks very handsome. As I understand it, you are proposing this as a gift to the Walker Art Center. I think there is no question that we would be delighted to own this, and I will propose it to our Board next week. I certainly appreciate your thinking of us.

I expect to be in Connecticut later this month and will give you a call. It was extremely nice to see you again in New York.

Best wishes,

Sincerely yours,



H. H. Arnason
Director

P.S. The enclosed photograph of a piece by Zorach was in the envelope with the Dickinson. I assume the photo got in there by mistake. It is a nice piece. Does it belong to the Whitney?

P.P.S. Thank you very much for the Weber and Hart books. I was delighted to have them. HHA

THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 29, 1954

Dear Mrs. Halpert:

Since it was not included in the letter Mrs. Kuh sent you on June 25 stating that the Trustees Committee approved your request for three works from the Art Institute, I hasten to send you the name of Julia Theala's little picture which Mrs. Kuh is lending to you. It is **DANGER AND BLUE BIRDS**. Our shipment of the 3 Institute works will also include the Theala picture.

Sincerely,

P. Lukens
Petronel Lukens, Assistant
Department of Modern Painting
and Sculpture

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

July fourteenth,
1 9 5 4

Mr. Alan R. Solomon, Director,
White Art Museum, Cornell University,
27 East Avenue, Ithaca, N. Y.

Dear Mr. Solomon:

I am sorry that you had so much trouble and hope that everything has been straightened out by this time.

While the gallery is closed, I can arrange to meet you in New York by appointment so that the selection of the pictures may be made. Please bring along a list of titles representing loans from the Phillips Gallery so that we may achieve the variety we have planned. Would you also arrange to have the gallery measurements so that we can plan on the size and number of paintings to be exhibited.

When you are in town I can introduce you by telephone to Dove's son and you can make arrangements to meet him in person, as I know he will be of tremendous help to you. I did see Dan Rich but he decided he couldn't assume the responsibility of a book at this time, in spite of his tremendous interest in Dove. However, if you write to him he may make a statement for your catalogue, if you need it. Perhaps some time the latter part of next week will be convenient for you and me to meet at the gallery. Let me know.

My present address is: Eden Hill Road,
Newtown, Connecticut.
Telephone: Newtown, Connecticut.
Garden 6 - 1508.

Sincerely yours,

egh-k.

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President ROBERT ALLERTON, Honorary Vice-President
PERCY B. ECKHART, Vice-President RUSSELL TYSON, Vice-President WALTER S. BREWSTER, Vice-President HOMER J. LIVINGSTON, Treasurer
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 24, 1957

Dear Mr. Halpert:

Thank you so much for including me in your show. I am pleased with the selection of Mrs. Florsheim's pictures and am grateful to her also.

Part of the enclosed questionnaire I already filled out on a form sent me by the Fannin-Hornell Gallery.

I assume that shipping arrangements will be arranged between you and Mrs. Florsheim.

Sincerely,

George Bunker

Will send photographs later.
None available now.

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July ninth,
1954

Mr. Alfred V. Frankenstein,
Music and Art Critic,
San Francisco Chronicle,
Fifth and Mission Streets,
San Francisco, California.

Dear Mr. Frankenstein:

It was not until several days ago that I read your letter of December eighteenth. Somehow, when it arrived during my absence, the letter was filed in the Harnett cabinet and did not come to my attention before this.

I re-read the letter three times and, frankly, cannot help being shocked at the idea that you are planning to accuse E. Taylor Snow of deliberate forgery. To me this seems about as far-fetched as anything can be conceived. Furthermore, the idea of waiting until the only surviving member of the family has died before a so-called "exposure" is not only unkind but, if I may be utterly frank, cruel. We know that Snow was a close and trusted friend of Harnett; we know that the latter presented paintings to Snow and sent an almost complete photographic record to him; we know, from correspondence, that Snow helped the artist through encouragement, criticism and advice and in promoting him as an artist - even after his death - making bad drawings to illustrate the memorial exhibition catalogues.

Mrs. Harnstead, during the three visits with her, told me a good many stories and showed me enough correspondence to bear out all these facts. Incidentally, she told me that she was present when her father obtained "Pipes All 'Round" and a number of the other paintings in her home. It is quite conceivable that you may not like the quality of some of the pictures - particularly the earlier examples and the repetitions ones. This is a perfectly natural reaction that all of us have in relation to our own personal response and individual taste. Life would be very difficult for artists, dealers and critics otherwise if a common denominator yardstick were constantly applied. Having worked closely with many artists for more than a quarter of a century - to say nothing of having seen and studied innumerable other pictures during a longer period of time - I am surprised that a complete consistency of style, manner and signature can be expected in the career of any artist. In the course of one's development, various influences are at work no mat-

July fourteenth,
1 9 5 4

Mr. B. C. Auchincloss,
9209 N. Pennsylvania Avenue,
Oklahoma City, Oklahoma.

Dear Mr. Auchincloss:

As I thought, there is someone specifically interested in the paintings by Remington and Russell. However, it is only natural that he will not commit himself until he sees the actual pictures.

Since there is a very good possibility that he will make a purchase, I would suggest that you ship the pictures to the gallery immediately, with the guarantee that you will get specific word within ten days of receipt.

While the gallery is closed officially, there is someone to receive packages daily and to phone me when anything of consequence arrives, so that I may arrange to be there.

It was nice seeing you and Mrs. Auchincloss.

My best regards,

Sincerely yours,

edk.

The Chase National Bank

OF THE CITY OF NEW YORK
ROCKEFELLER CENTER BRANCH
ROCKEFELLER PLAZA AT 49th STREET
50 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

July 26, 1954

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In reply to your letter of July 22, we wish to advise that on June 14 your check for \$180 was misposted to the account of John Hall. This error was discovered and rectified on June 21 but evidently our Bookkeeping Department enclosed with your cancelled checks our debit memo in error.

We would appreciate if you would return to us this ticket for our records.

We sincerely regret any inconvenience we may have caused you.

Yours very truly,

D. B. Tripp
Assistant Manager

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Many thanks and forgive my wretched typing!

Sincerely yours

DATE: 2001

treasury and the defense forces they
are I was told "the" and to exam
"of" after "the" and "the" moves a little
word

Your show of interest in me was very
 kind and I shall be
 glad to have you
 call on me at my home
 at any time.

...I don't know where the picture was taken, but I know it was taken in the New York region before the first of August, but only the first time I saw it. I don't know where it was taken, but I know it was taken in the New York region before the first of August, but only the first time I saw it. I don't know where it was taken, but I know it was taken in the New York region before the first of August, but only the first time I saw it.

ent gniBregat noy wort brow tiew tiane I
 .ezutqiq out taww noy ewen

Now I want to tell you about my trip to the
state capital. I went there to see the
governor and to see the state capital.
I went there to see the governor and to see the state capital.

JOHN GOOSSENS

1624 North Shore Ave.

26
Chicago, Ill.

Chicago, Ill.

July 11, '54



Dear Miss Halpert.

I read today that you are gathering some
pics - for your Fall showing in your New York
Gallery. If you have not your full quota of
work by Chicagoans, I wish to have one of my
oils there to represent me. If not now, then
later perhaps - I spent five months in Mexico
at Guadalajara - Mexico City - Cerritos - Toluca
and Manzanillo (on the Pacific coast) from Oct 1, 1954
to March of this year. I have 10 oils 18x24 size

P I painted there and would like to submit one
of these - please let me know if you are interested.
I am an art institute alumni - have studied at
the Royal Academy of Antwerp Belgium - I will find
my name in "Who's Who" of American art if this is a
requirement. Thank you for listening. Sincerely yours,

(Titles on Reverse) John Goossens -

E E R O S A A R I N E N A N D A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON SARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELOO
BRUCE ADAMS

July 15, 1954

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

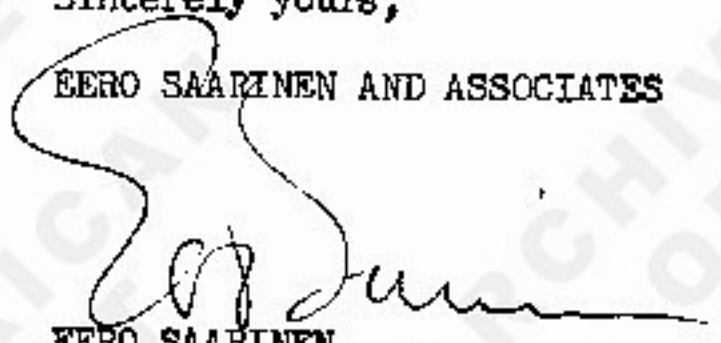
Dear Mrs. Halpert:

Regarding your telegram of July 15, which we received this morning, two copies of the contract signed by Stuart Davis were forwarded on July 9 to Gardner Cowles with a recommendation for signature. I asked him to send one copy to you, after signature, to Eden Hill Road, Newtown, Connecticut.

A considerable amount of time has been spent in working out the contract. Some of these delays have been because you are very busy, some because I am very busy, and you are well aware that Mr. Cowles is also a very busy man; therefore, you cannot assume that after all these months he will sign the contract the day he gets it. Therefore, I cannot accept the statement in your telegram "delay postponed mural" - should you not hear from him within the next week, please wire me and I will see why you have not received the contract.

Sincerely yours,

EERO SAARINEN AND ASSOCIATES



EERO SAARINEN

ES:rw

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July 2, 1984

Mrs. Muriel B. Christison
Associate Director
Virginia Museum of Fine Arts
Boulevard and Grove Ave.
Richmond 20, Virginia

Dear Mrs. Christison:

It was indeed a great pleasure to see you and to have the opportunity to really have a chat.

After considerable manipulation - now that the photographers have closed for the summer - I managed to assemble the set of photographs which you desired. These are now enclosed. The four sculpture are enumerated below:

- "Toreo", 1932 Labrador Granite 2'9" high \$5000.
- "Dancer Resting", 1950 Tennessee Marble 2'9" high \$5000.
- "Bathing Girl", 1931 Borneo Mahogany 4' high \$5000.
- "Young Girl", circa 1922 Bronze 4' high \$3500.

This will make the selection pretty difficult since all but one are priced alike. They are also almost the same height so you really have an excellent choice of examples of Zorach's work.

While the gallery will be closed, all mail will reach me at this address, unless you want to write me directly at this address.

Eden Hill Road
Newtown, Connecticut.

Sincerely yours,

EGH:mb

Gouldner
3-5923

Peter Pollack

6804

Rockwell

Chicago 45

June 30, 54

Dear Edith:

Your letter has come. I enjoy reading it for I too am excited about what you accomplished in Chicago. It should make for a fine exhibition and the splurge of press I anticipate as I do the opening for I'll be there.

I don't have to tell you how much of a pleasure it was squiring you around. And then to get a check for it as well! It's much too generous but I want to pay for your pleasure the next time we have an enjoyable time working together. May it be soon.

My sincerest thanks -
affectionately

Peter

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

JUNE 26, 1954

DEAR EDITH:

YOUR LETTER OF JUNE 21ST REALLY UPSET ME NO END. TO THINK THAT YOU FELT MY DISPLEASURE WHEN YOU VISITED ME HERE, I CANNOT UNDERSTAND. I ENJOYED HAVING YOU NO END AND PUT EVERYTHING THAT I HAD IN ME INTO LISTENING AND ABSORBING THE ADVICE THAT YOU GAVE ME, AND ALL I CAN SAY IS WHAT YOU CALL MY DISPLEASURE WAS PURELY EXHAUSTION ON MY PART. I THOUGHT THAT YOU UNDERSTOOD FROM MY LOOKS HOW SICK I HAD BEEN AND I REALLY DON'T WANT TO BELIEVE WHAT YOU SAID IN YOUR LETTER. MRS. CARLISLE IS UPSET AS WELL AS I AM, AS WE WOULDN'T THINK OF USING ANYTHING IN OUR MUSEUM ARTICLE THAT YOU HAD SAID IN YOUR COPYRIGHT ARTICLE. WE ASK YOUR FORGIVENESS FOR ANY MISTAKES THAT WE HAVE MADE.

I HAVE NOT DECIDED ON POSTPONING THE INDIVIDUAL CATALOGUES UNTIL NEXT YEAR, BUT AS I TOLD YOU, AN IMPORTANT FOLK ART CATALOGUE AND BOOK WITH COLOR PLATES AND PICTURES MUST WAIT AND BE THE BEST AND FINEST THAT I DO. I AM ASHAMED TO SAY THAT I DID NOT KNOW THAT YOU WERE HOLDING BACK A LARGER MANUSCRIPT ON ACCOUNT OF ME, AND I DON'T WANT YOU TO DO THIS BY ANY MEANS. I APPRECIATE NO END EVERYTHING THAT YOU HAVE DONE FOR ME AND FOR THE MUSEUM.

I WANT TO THANK YOU SO MUCH FOR SENDING UP THE PICTURES FOR THE VERMONT HOUSE. THEY HAVE NOT BEEN INSTALLED AS YET, BUT I WILL LET YOU KNOW HOW THEY WORK OUT, AND ACCEPT MY SINCERE THANKS FOR THIS EXTRA TASK FOR ME. I ALSO WANT TO THANK YOU FOR THE COVER OF THE AMERICAN COLLECTOR AND FOR THE DETAILED REPORT ON THE LAST ARTICLES YOU SENT ME. THIS MORNING I HUNG THE VEL-

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C O P Y

July 20, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York


Dear Edith:

I am wondering about the beautiful Harnett I saw when in New York last month. Has it been sold, and if not what kind of proposition could you make us with the exchange of our Mergensser Duck in mind.

Enclosed is a catalogue of the current Midyear Show. Next year I hope that you will be able to lend us a Stuart Davis and G. O'Keefe among others.

It was good to have seen you however briefly.

Very truly yours,


Joan G. Butler,
Director

JGB:bj
Incl. 1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 29, 1954

Miss Evelyn Statsinger
6024 South Ellis
Chicago, Illinois

Dear Miss Statsinger:

It was so nice meeting you during my visit in Chicago and I am very pleased that you will lend for our exhibition the drawing I selected.

While the exhibition does not open until September 13th we are planning a tentative publicity campaign and would like to have the material at your earliest convenience. If you have no facilities for packing, would you deliver the picture to Miss B. Suster, Newcomb-Macklin Co., 400 North State Street.

Will you be good enough also to fill in the enclosed blank immediately and return it to the gallery.

Sincerely yours

ROML

P.S. Would you also include some of the smaller drawings.

July 21, 1954

Mr. John Goossens
1624 North Shore Ave.
Chicago 26, Illinois

Dear Mr. Goossens:

As you no doubt know, the gallery is closed for the summer and Mrs. Halpert will not return until September 7. I shall therefore hold your letter and refer it to her at that time.

Sincerely yours,

LA:mb

July fifteenth,
1 9 5 4

Mr. Frank J. Oehlschlaeger,
107 Oak Street,
Chicago, Ill., Illinois.

Dear Mr. Oehlschlaeger:

Thank you so much for sending me the data.

As you get additional information, I shall welcome it. Meanwhile, I have enough to start the catalogue and I am sure that Pollack will supply me with the balance. Incidentally, have you an extra clipping of the Tribune's article referring to Okamura. I should very much like to have it.

My best regards.

Sincerely yours,

agh-k.

P.S. Do you think that you can obtain a larger example by Peggy Echo? The one I purchased is quite small and I think an unfair representation in the exhibition.

It should be a late example and I shall leave the selection to you unless you prefer to send me several photographs.

July 18th 54

Dear Mrs. Halpert

I send you herewith as you suggested to my Secretary and Assistant Mrs. Elmina Bliss a carbon copy of Mr. Joseph T. Fraser's list of the Marims he hopes to get for his important Tannay 1855 exhibition at the Penn. Acad. in Philadelphia. Mrs. Bliss tells me our Marim Memorial Show can do without the Phillips Collection's two important oils Fifth Ave. at 42nd St and Truck Mts in Autumn because you know of other great oils which are like them. That is all I have promised so far to Mr. Fraser. He asked for 5 from Marims but I ~~also~~ only promised two. Of course in the Memorial Exh. you must have our Maine Islands - Gray Sea (a great masterpiece) and Back of Bear Mt. I hope Mr. Francis will organize the show and assemble it (over)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July ninth,
1 9 5 4

Mr. John McAndrew, Director,
Wellesley College Museum,
Wellesley, Massachusetts.

Dear Mr. McAndrew:

In going through my follow-up folder, I found a letter dated May twenty-seventh, advising Mrs. Edenburg that the Charles Sheeler drawing "Chatres" was being shipped to you on approval.

Since quite a bit of time has elapsed, I am eager to know what decision has been made in connection with the conte crayon drawing.

Besides, it will be nice to hear from you. Will you please use my summer address in replying:

Eden Hill Road,
Newtown,
Connecticut.

Sincerely yours,

egh-k.

THE ALAN GALLERY

52 EAST 65 STREET

LEbigh 5-9113

NEW YORK 21, N. Y.

July 12, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Thank you for the check. Here is yours.

X
I spoke to Lawrence about Jake's painting that you have on consignment. I don't want to rush you or your client, but if he decides against it I would appreciate its return as soon as possible. Jake's production has been very low this year because he is planning a new series, and I have sold most of the paintings he has delivered. So I am very short of Lawrence's. And he seems to be one of the painters these out-of-town summer visitors ask for.

I am looking forward to your Chicago show. I am glad you are including Joseph Goto. I am very enthusiastic about his work. We have had several talks and I expect that when he is ready to have a dealer here, I will handle his work.

I hope you are enjoying your summer and getting some rest. I am busily running between New York and New Hope. Not much business there, but a lot of publicity and a lot of new people looking and asking, so that I feel promotionally the small expense is bringing good returns.

Sincerely yours,

Send as soon as need

June 28, 1954

Mr. Peter Pollack
Public Relations Counsel
The Art Institute of Chicago
Chicago 3, Illinois

Dear Pete:

Lawrence and I are now facing a muddle by Ferguson decorating my so-called north garden (of weeds), working on letters to artists, galleries, etc., in connection with the Chicago Exhibition. I keep getting more and more excited about the prospects now that I have thawed out a bit from the hectic schedule.

I cannot tell you how much I appreciate, not only your official cooperation, but your personal enthusiasm and terrific effort. It was great fun being with you and I look forward to seeing you in Newtown this summer. I have already invited the Coppe painting.

As a business token of my appreciation, I am enclosing a gallery check for consultation services, and don't spend it on pictures. It is a bad investment.

Affectionately yours

EGH:ls

JULY 5, 1954

DEAR MISS HALPERT:

WE WILL CRATE AND SHIP OUR PAINTINGS DEPOT
AND MAY 9TH THIS WEEK. ENCLOSED WITH THIS
LETTER PLEASE FIND OUR INFORMATION FORMS
AND THE RECEIPTED BILL FOR MAY 9TH.

WHEN YOU WERE HERE I GAVE YOU A PHOTO OF
MY DEPOT SO WILL NOT SEND ANOTHER AND
WONDER IF YOU COULD RETURN IT TO ME WHEN
YOU FINISH WITH IT. WE HAVE NO PHOTOGRAPH OF
MAY 9TH BUT IF YOU REQUIRE ONE PLEASE
LET US KNOW BY RETURN MAIL SO THAT WE
MAY OBTAIN ONE BEFORE CRATING. WE
WILL HOLD OFF SHIPPING TO THE END OF THE
WEEK.

OUR CHILD IS STILL OVERDUE SO I CAN'T GIVE
YOU MUCH INFORMATION ON THAT!

THANK YOU SO MUCH FOR YOUR INTEREST IN
OUR WORK AND I DO HOPE THE SHOW IS suc-
cessful.

SINCERELY,

Ellen Lanyon
856 N. MAY ST.
CHICAGO, 22
ILLINOIS

June 30, 1954

Mrs. Adelyn D. Breeskin, Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Adelyn:

I suppose it is very selfish of me to withhold the picture from public view and I am therefore ready at this time to send you the John Marin watercolor which we all agreed was such an important example of his work, in spite of its size.

The Lawrence situation is a little involved at the moment as we no longer represent the artist and the only available picture I had (not own) was recently sold. I shall however discuss the matter with Charles Alan to see what he can do about it. You can rest assured that I shall make every effort to be cooperative.

I did so enjoy seeing you and Miss Rosenthal and look forward to more frequent visits in the future.

Sincerely yours

BML:

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MARION KOOGLER McNAY ART INSTITUTE

Post Office Box 530

SAN ANTONIO 6, TEXAS

25 June 1954

Dear Mrs. Halpert,

Thank you for your gracious letter of 21 June, and for the encouraging assurances of your future cooperation. Certainly we shall have to call on you to conduct the active program we plan.

As a matter of fact I have just returned from New York, and I stopped in with Charles Buckley to pay our respects. You were out of the gallery at the time, but Mr. Marin very kindly showed us two magnificent Doves which both of us coveted.

Mrs. McNay left a rather sizeable endowment, and after certain surpluses accumulate we shall want to add to the impressive collection which she formed. We have a number of interesting American oils and watercolors, including three fine Marins, a good Zorach. But we shall want to add Dove, Davis, Shahn; indeed, we shall want to add every distinguished name printed on your stationery.

The museum will open 4 November, and I hope very much that you will be able to be here then or shortly thereafter.

Sincerely,

John Palmer Leeper
John Palmer Leeper
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Frank J. Oehlschlaeger

107 EAST OAK STREET
CHICAGO 11

Fine Paintings

Rare Prints

Dear Mrs. Walpert,

July 20, 1954

I am enclosing more on Peggy Eska and I wrote her to send you any photographs of her larger + later work.

Only other thing I've found out about Don Baker is that he is 23, was born in Great Falls, Mont. and studied at the Chicago Art Institute.

Sorry I haven't a copy of the Tribune article in the Okamura. I didn't see it until much later when some one brought in a clipping. Am sure it was the Sunday after you were in. It also mentioned Breinin. Eleanor Jewett of the Tribune (art critic, 435 N. Michigan Ave) would probably send you one.

Hope you get the information in time for your catalogue. Doubt if Peggy Eska has done much painting as she just got married a short time ago.

Sincerely,
Frank J. Oehlschlaeger

July 2, 1964

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

Thank you for your bread and butter letter. I am duly embarrassed as I meant to write you immediately upon return to New York, but it was so difficult to express my appreciation without losing my reputation as a sour-puss that I went on waiting.

I am sure you know how deeply I appreciate everything you did for me, starting with the beautiful party, followed by the series of breakfasts with coffee at exactly the right energy giving strength, and the obauffering, etc. Most of all I appreciate your friendship.

The picture you bought sight unseen promises to be one of the sensations of the show. Several of the artists have seen it and are really excited about it. A receipted bill is enclosed.

Again, many thanks.

As ever,

EGH:mh
enc.

P.S. The party is September 13. You will have to be unchie this time because such parties must be held as previews and we don't want to lose a day for the exhibition. Incidentally, my address in Connecticut is Eden Hill Road, Newtown, Conn., and the current number, which is about to be changed, is Garden 6-4508. If you come through with your daughter I'd love to have you both.

to say something further on the matter. I wondered if he would have preferred the "Smoke Stacks". However he did not mention the checker in his letter.

We would like to buy the drawing for Wellesley College Museum there. When I saw the two drawings in New York, Mr. Marin said they were priced at around \$200 each, - yet I see that #40 Chaires which is the same drawing is marked at \$250. Is this some mistake?

Please notify me and I will send my check immediately. Was there any freight charge?

Also perhaps this coming season a done drawing in pen or ink might turn up. Would you notify Mr. McAndrew.

Most sincerely
Mrs. J. M. Edmunds
192 Fairway Rd. Belmont Hill
Mass.

June 29, 1954

Miss Katharine Kuh
Associate Curator Paintings & Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

Dear Katharine:

As you suggested, I sent an official request to the Art Institute for the two paintings and one sculpture I am eager to borrow for the exhibition. I am now writing you an equally official request for your painting by Julia Thecla.

Since I am not communicating directly with the artist, would you be good enough to have your secretary fill the data on the forms enclosed and return them to us at your earliest convenience, together with photographs for publicity.

I am so excited about the show, now that it has been assembled, and I now want to get busy on the promotional angle immediately and require this material. The actual paintings and sculpture can follow at your convenience although the sooner the better, as it gives us a better change for spreads in the magazines which work so far ahead.

I cannot tell you how grateful I am to you for everything you did to make my visit so enjoyable. You were perfectly swell and I am grateful to you. I look forward to seeing you in Wellfleet early in August.

My best regards.

Sincerely yours

BCHL

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Mr. Alfred V. Frankenstein,

- 2 -

July 9, 1954

the people who have concurred with your re-attributions. I may add that where sales have been negated because of your listing in the book and thus caused a business loss, I have also restrained myself.

However, at this juncture I must take exception. When the integrity of an honorable man like E. Taylor Stone may be destroyed, it is an entirely different matter because he cannot defend himself nor can any other member of his family, now that they are all deceased. I am, therefore, taking this stand and am writing you in this vein. I am sure that you will see justification, if you consider the situation in its proper perspective.

Sincerely yours,

agh-k.

July fourteenth,
1954

Mr. Harry Brorby,

Dear Mr. Brorby:

Thank you for your letter.

I am glad that we will have the picture for the exhibition. Further details will be sent to you as the show is completed.

Thus far, everyone who has been invited is sending and I look forward to an extremely interesting exhibition, which should stir up a good deal of excitement in New York - and I hope appropriate reverberations in the artists' home towns.

I hope that you will be in New York during the exhibition.

Sincerely yours,

agh-k.

July ninth,
1954

Mr. John Coolidge,
Fogg Museum, Harvard University,
Cambridge 38, Massachusetts.

Dear Mr. Coolidge:

Thank you so much for your very informative
letter.

I shall pass all this information on to
Fred Wight - who is now at work on the
catalogue of the Sheeler retrospective he
is organizing.

Sincerely yours,

egh-k.

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

July 24, 1964

Dear Miss Halpert:

I received your letter and the returned photographs. The painting will be at the gallery sometime in the middle of the week. It was brought in to the studio and securely crated.

I was both happy and surprised to join the September exhibition you formed. Should I make a long proposed week-end trip next September to look in on the city's art exhibitions I will be sure to want to meet you and thank for inviting me to participate in this show. In any case I am sincerely thankful and appreciative of this gesture of goodwill shown to me.

Yours sincerely,

Theodore S. Frano

July twenty-second,
1 9 5 4

Mr. David Solinger,
39 Broadway,
New York 6, N. Y.

Dear David:

I received the legal literature about my friend, Harold, and am really distressed that we have to go to such lengths. However, this is in your hands. You are a tougher baby than I am.

As you know, I have been negotiating with the A.A.A., not only about an exhibition, but about the sale of the entire weathervane business. Reeves was very enthusiastic when I last saw him but Bob Parsons seems like a practical character who doesn't want to involve the gallery in any other investments at the time, but would prefer to have him speculate and give them the exhibition. Frankly, I am ready to sell out at cost, if necessary, as I am not equipped to operate three organizations simultaneously - as I am directing my thoughts toward an easier life.

I am planning to be in town on Friday with the thought of meeting Reeves to show him in person the really superb collection of Cushing originals we now have ready for exhibition and sale. May I call you while I am in town for some further ideas on the subject.

Perhaps I can coax you and Hope to Newtown. My best regards.

Sincerely yours,

egh-k.

FU-

HORSE - ORNAMENT

MEDIUM: WOODCARVING

DATE:

SIZE 12 $\frac{1}{2}$ " HIGH, 14 $\frac{1}{2}$ " LONG

INFORMATION: CARVED IN FULL ROUND FROM ONE PIECE OF WOOD; TAIL APPLIED SEPARATELY. BODY SHOWS REMNANTS OF RED, BLACK AND GREY PAINT. FEET AND MANE SHOW BLACK.

MRS. HALPERT: THIS ALSO IS A GIFT FROM MRS. PAUL MOORE. WAS IT PURCHASED FROM YOU ORIGINALLY? THEN THERE IS A PENNSYLVANIA CHALK HORSE WHICH MRS. MOORE BOUGHT OF YOU YEARS AGO WHICH SHE HAS ALSO SENT, BUT WHICH HAS NOT YET ARRIVED.

CAN YOU HELP ON THIS HORSE AND ALSO ON THE PA. CHALK HORSE?



Delray Beach, Florida

Wellfleet on Cape Cod, Massachusetts

and
distinctive gift shop

Thomas A. Gaglione, Manager

June 28, 1954

Mrs. Edith Halpert
32 East 51 Street
New York 22, New York

Dear Edith:

On hand your letter of June 21st. You are correct regarding the exhibition of the Ten Masters; one impressive example of each plus a group of smaller ones. The Show will be from August 14 thru September 11th.

Thank you for keeping the "cream" for this gallery.

Regarding the weathervanes; we are opening the Gallery this weekend. I think it would be wise to have several on hand just as early as possible. Please write me in advance what the business arrangement will be regarding the weathervanes, the insurance, etc.

Please, no minks this year.

Sincerely,

T.A. Gaglione
Thomas A. Gaglione
Manager

TAG/at

Lover xxx's

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

June 29, 1954

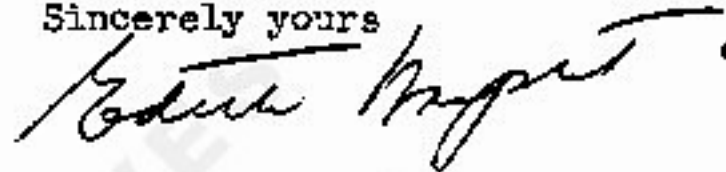
Mr. Hoke Levin
219 Michigan Avenue
Detroit, Michigan

Dear Mr. Levin:

Since we have not received an acknowledgement for the Jacob Lawrence, I am writing to make sure that the painting did not go astray. Would you please let me know.

Of course I am very curious as to your decision in connection with the Pascin and the Shahn which you were considering in the Institute show.

Sincerely yours

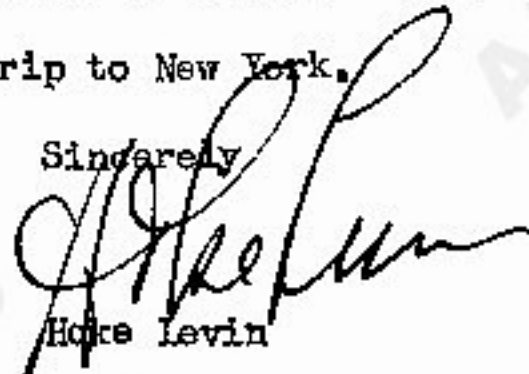


EGHla

Thank you very much. We decided not to keep the picture and Mrs. Levin returned it to the Detroit Art Museum to be returned to you.

Will see you on our next trip to New York.

Sincerely



Hoke Levin

HL:mv

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BRYAN ARDIS FRAME
ATTORNEY AT LAW
509 ARCADIAN AVENUE
WAUKESHA, WISCONSIN

7 July 1954

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

In the rush of closing for your vacation, you probably overlooked sending the new appraisal on the Lyonel Feininger "Houses on the Bramberg Deep", which you promised to do when I purchased the Kuniyoshi.

Since I would like to have my insurance properly cover the Feininger, would you please tend to this matter at your convenience.

Cordially,

Ardis Frame

BAF/mas

X50

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2385 Ward Path
Highland Park
Ill

VASSAR COLLEGE
POUGHKEEPSIE NEW YORK
Department of Art

July 1, 1954

Mrs. Edith Gregor Halpert,
Newtown, Connecticut

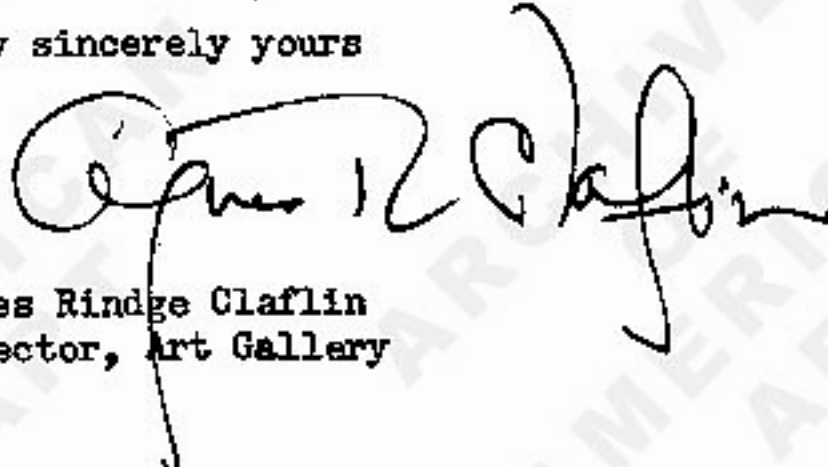
Dear Mrs. Halpert:

A member of our faculty has fallen heir to two Stuart Davis gouaches dated 1933-5 (15-1/8" X 19-1/8") and 1938 (15" X 20-1/2"), neither one titled. She wants to dispose of them and as we have none of his work and have always wanted to have representation, we would like to acquire them from her. I am writing to you, at Dorothy Miller's suggestion to ask if you would be kind enough to give me an approximate figure for a fair price. We don't want to deprive a colleague of her just desserts nor can we stretch our funds very far.

I thought that perhaps you could tell us the usual market rate for such pieces, but of course I can bring them in sometime if that would be the proper thing or if we should pay for a "regular" appraisal.

I hope this letter does not fall too much in the category of nuisance value, but I could think of no one more qualified to help us out.

Very sincerely yours


Agnes Rindge Claflin
Director, Art Gallery

ARC....bfl

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

July 15, 1954

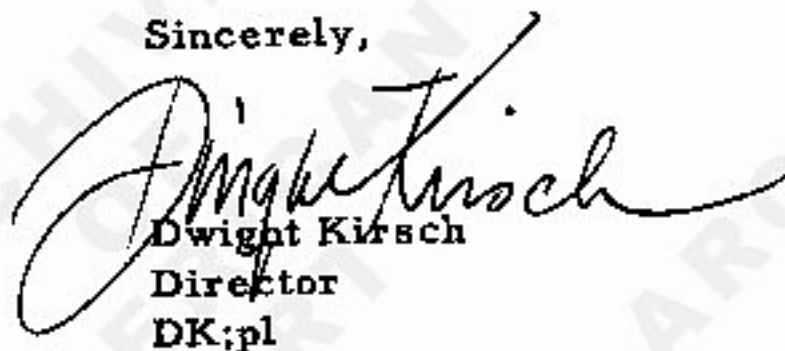
Mr. Burton Cumming, Director
THE AMERICAN FEDERATION OF ARTS
1083 - 5th Avenue
New York 28, N. Y.

Dear Burton:

I have just received a note from Elizabeth Navas which referred to the matter of the Halpert Foundation Award for books and catalogs on American Art published in 1953. Possibly she has already reported to you that she has found nothing published in 1953 unless there might be a few minor catalogs. It would seem to me, therefore, that it would be better in this field to either extend the period of coverage of this award or to postpone giving it until another year. Probably there is not enough material of high quality to warrant the presentation of the award more frequently than every two years.

Mrs. Navas also called my attention to something else which I had almost forgotten, and that is the catalog essay which I wrote for the Virginia Museum, which would be in the category of these awards. However, if my services are more valuable as a judge, I would certainly be willing to declare myself ineligible for this competition and still go on with your request to serve as a judge.

Sincerely,


Dwight Kirsch
Director
DK:pl

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June 28, 1954

Mr. Harry Brorby
1320 North State Street
Chicago, Illinois

Dear Mr. Brorby:

Through the courtesy of your mother, I saw several of your paintings and have chosen the horizontal canvas, the title of which I do not know. This was standing on the mantel and perhaps you can get the information from your mother as to the one I am referring to.

Periodically The Downtown Gallery has an exhibition of paintings by artists from a specific locale -- not well known in New York City. This year the choice has been Chicago and I made a personal selection last week of thirty paintings and sculptures for an exhibition which will open on September 14th and will run for three weeks. The entire gallery will be devoted to this exhibition and we expect a good press and attendance. In the past these exhibitions have been very valuable in promoting the artists and I have every reason to expect the same or better results.

I am enclosing a form which we should like to have returned at your earliest convenience as we are preparing considerable advance publicity and a catalogue. Will you be good enough to send me one or two prints of the photograph.

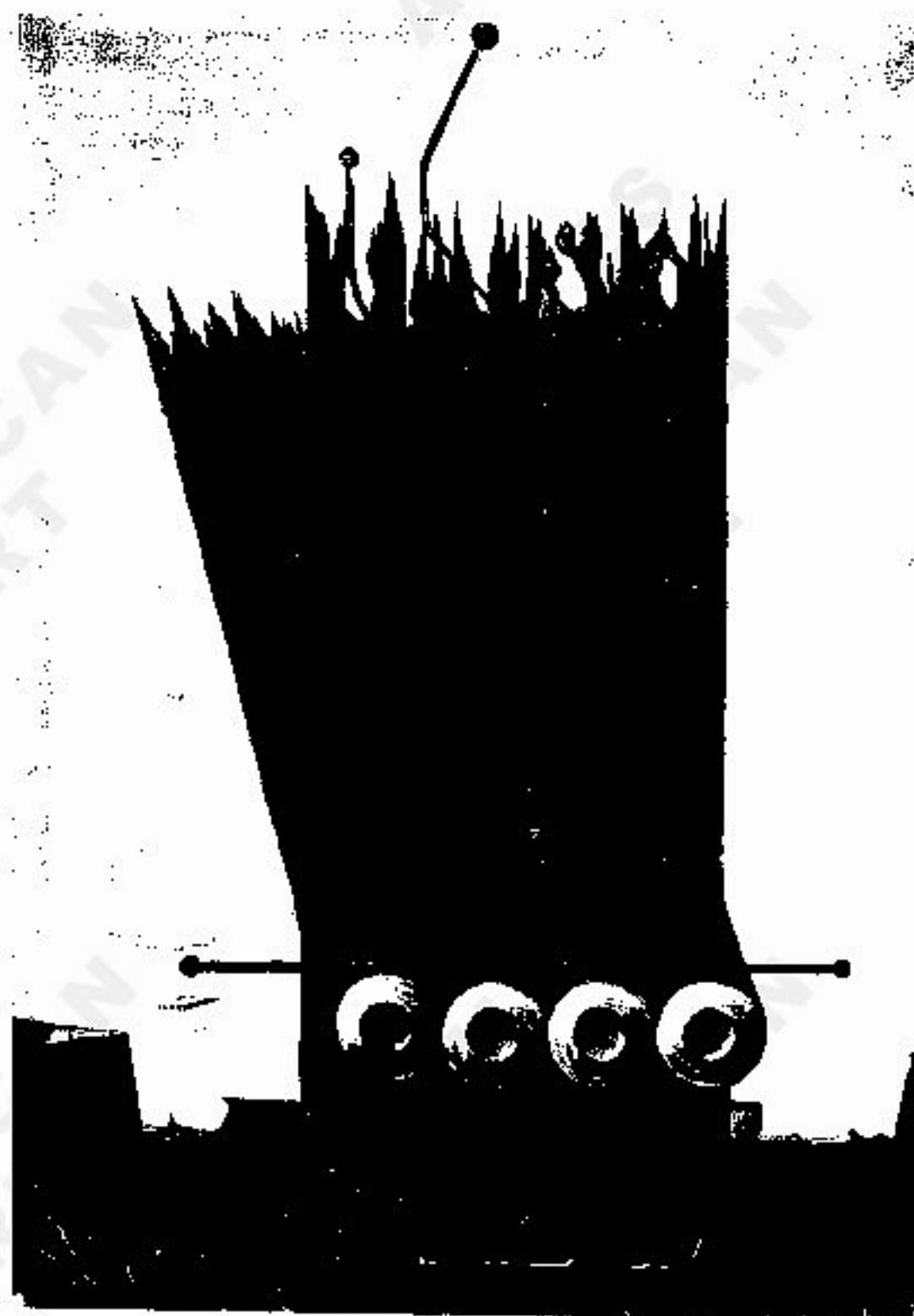
I hope that you will have occasion to be in New York during the period of the show.

Sincerely yours

EGH:ls

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If you are riding by and want to see a miniature sculpture garden, including four early American objects, drop in to say "hello". I can assure you mine is no competition, but it's lots of fun.

Sincerely yours,

Mr. Philip Jones,
The Minkoff Theatre,
1115 Avenue of the Arts,
New York, N. Y.

Dear Mr. Jones:

I am sorry my absence from the gallery during my Chicago stay and last minute packing to come for the summer months, I was a little slow on the trigger in supplying the information you requested.

The two men suggested by Doris in connection with stone designs are listed below:

Thomas Kiel, Portland, Long Island,
Barre Granite Company, Barre, Vermont.

Most of these companies will supply any type of stone, polished or rough, but to state, Doris prefers the Vermont firm, which will execute to order whatever design you may submit.

I have written for a photograph of the "Mother and Child" and I still think that the head of Doris is your coat. While he was not an artist, he was a distinguished character and with your dual interest in art and Israel, it seems a natural. But being a poor salesperson, I shall not overstate you.

If you want to communicate with me during July and August, please use the above address. All correspondence is forwarded to me from the gallery - should you delay this note.

agh-k.


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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

NOTICE OF ANNUAL MEETING OF
MEMBERS OF SHELburne MUSEUM,
INCORPORATED

Please take notice that, in accordance with the By-Laws of the Corporation, the annual meeting of the members of Shelburne Museum, Incorporated, will be held on July 10, 1954, at 11:00 o'clock in the forenoon at the "Brick House," at Southern Acres, in Shelburne, Vermont, for the purpose of electing trustees for the ensuing year and conducting any and all other business proper to come before the meeting in accordance with the Articles of Association and By-Laws of the Corporation.

Dated at Shelburne this 17th day of June, 1954


Clerk

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THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

July 12, 1954


Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is a belated reply to your letter of the 28th June; but my secretary had written you that I was away and would eventually return. Since doing so, I have had a chance to discuss the matter of the John Marin Exhibition with Mr. Milliken. We are definitely keen to have the exhibition and play our part in the course of things. Owing to the fact that we are scheduled, as has been our custom for the last few years, to share an important show with the Museum of Modern Art, we have in Cleveland, for the first two months of 1955, the Lipschitz Sculpture Exhibition, which will thus effectively prevent our handling the Marin Exhibition from this quarter. That and the Boston date would make it impossible to show the Marin Exhibition here until the fall of 1955, even as late as November. Maybe that is too late from your point of view; but I hope not as it seems about the only moment we could fit it in. The summer months are poor ones for us, for any loan exhibitions. We could open Thursday, November 3rd and run into December, preferably for a five week period, say through December 11th, 1955.

I shall appreciate further word in this matter, and regret we cannot initiate the start.

Sincerely,


Henry S. Francis
Curator of Painting and Prints

HSF:mjt

Neiman-Marcus

DALLAS 1, TEXAS

July 6, 1954

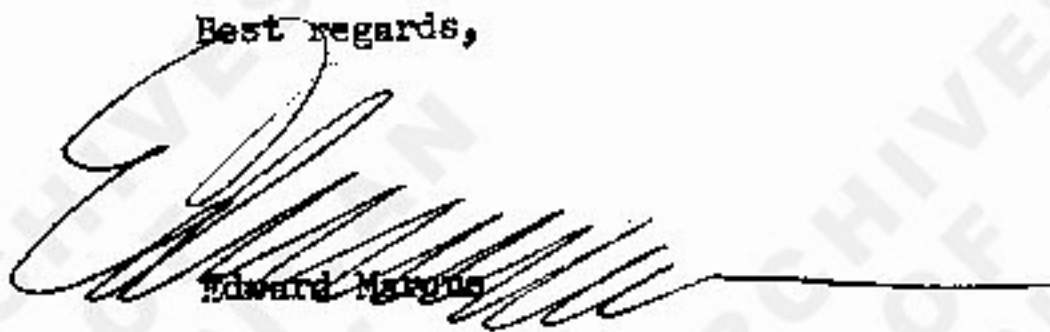
Mrs. Edith G. Halpert
New Town, Connecticut

Dear Edith:

Betty and I have decided to keep the Shahn
painting after all, and would like for you to ship
it down to us at your earliest convenience.

Hope you're having a grand vacation. Will
look forward to seeing you in the fall.

Best regards,



Edward Marcus

EM:mm

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EXHIBITION MOMENTUM

Mrs. Edith Halbert
Downtown Galleries
32 E. 51st Street
New York 22, New York

June 25th, 1954

Dear Mrs. Halbert:

The following are the names and addresses of the Chicago Artists that you expressed interest in contacting:

Louise Stanton
527 Cherry St.
Winnetka, Ill.

Miyoko Ito
1300 E. Madison Pk.
Chicago 15, Ill.

Ken Butler
534 Forest Ave.
Evanston, Ill.

Francis Winnick
2053 Lincoln Ave.
Chicago, Ill.

✓ Joseph Zulawski
4404 W. 31st St.
Chicago, Ill.

Momentum is very pleased that these Artists are to receive attention from you. If there is any more information you want concerning others in our current show, we would be happy to try to furnish it.

Sincerely Yours,

Claire L. Nielsen

Claire L. Nielsen
Corresponding Secretary
2624 N. Troy Ave.
Chicago 47, Ill.

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July ninth,
1954

Mr. Harry Mintz,

Dear Mr. Mintz:

I, too, enjoyed my visit with you and your wife.

At the moment I am at my summer home but my secretary advised me that the two paintings had arrived, together with the photographs. I believe the check was sent to you promptly as I rushed everything through before leaving the gallery.

I do hope that you and your wife will be in New York during the exhibition.

My best regards.

Sincerely yours,

egh-k.

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June 28, 1954

Mr. Henry Sayles Francis
Curator Paintings and Prints
Cleveland Museum of Art
Cleveland, Ohio

Dear Mr. Francis:

As you recall, we have had some correspondence about the John Marin exhibition to be held during the year of 1955. Originally it was planned to start the exhibition at the Metropolitan Museum. After this period of time Mr. Taylor advised Mr. Phillips that the building program makes it impossible to have the exhibition in January as formerly planned. Thus, we thought that it might do as well to end the show in New York, starting elsewhere.

Since some of the most important shows were organized by you and sent on tour thereafter, it occurred to us that Cleveland might make an excellent starting point. How do you feel about it?

The only actual commitment we have is with the Museum of Fine Arts in Boston for the period extending from March 15th to May 15th. The dates for Minneapolis have not been set. Duncan Phillips can have it in January but is not equipped to organize the show and the catalogue.

I am very eager to have your reaction to this suggestion and hope very much that you will undertake this exhibition.

Sincerely yours

EGM:la

July 12, 1954

Mr. Richard M. Brace
Department of History
The College of Liberal Arts
Northwestern University
Evanston, Illinois

Dear Mr. Brace:

I am sorry to have to disappoint you in answer to your inquiry of the eighth but although we specifically commissioned artist Charles Sheeler to do our December 1940 Power portfolio, permission for the further reproduction of any of these paintings must be obtained from the artist through the gallery which handles his work - The Downtown Gallery, 32 East 51st Street, New York City. You might address your request directly to Mrs. Edith Halpert who is the head of the gallery.

I suggest, also, that you give Mrs. Halpert all the facts concerning the size and kind of reproduction you contemplate (whether black and white or color, etc.) and how you plan to handle the technical details. The decision will depend to some extent of course on how good a reproduction you can promise.

In the event that you obtain the necessary clearance your reproduction should be accompanied by whatever form of acknowledgment the gallery requests, plus the "Reprinted from FORTUNE Magazine" creditline.

There is no FORTUNE charge in this connection and the matter of payment to the artist for this additional use of his work should also be cleared through Mrs. Halpert. I am today sending her a copy of this letter so that she will know your request has FORTUNE's okay.

Sincerely yours,

Brooke Alexander
Assistant to the Publisher

Lou Neveleff and Bill Heller today about the catalog. We have had a very good letter from Kathleen Mortimer, who says that she has had most enthusiastic replies from people on the art committee, also I have added a few names to that and Henry Poor has written to Helen Hayes, Otto Spaeth and Forbes Watson asking them to be on the committee too.

I am enclosing a card (a little vague, but I think it will work out) from Vincent and do hope we will be able to get him if he is anywhere in the vicinity he will certainly come and I think would do a bang-up job.

You have got to visit us this summer even if ^{she} Sheila can't come and anytime you can get it in is fine with us, no matter when.

I will get copies of all the material I am sending to Lou and Bill, plus some other data from Mrs. Mortimer, and send on to you early next week. In the meantime, many thanks and much love from Millie, myself and all here.

Bill

July 14, 1954

Dear Edly: *Gerran*

I believe I mentioned to you that for the opening event, an exhibition of paintings and sculpture by Chicago artists, will be held at the gallery. Although I was very enthusiastic during my Chicago trip, dashing from studio to studio, galleries, etc., now that the actual paintings or photographs are arriving, I am convinced that the show will be a lulu. None of the exhibitors have New York gallery representation and I hope that this will encourage the young generation of dealers to snap up some of the boys and girls. Strangely enough, four of the exhibitors are Japanese. The Test is taking over?

If you would like to have a preview, most of the stuff should be in before August 1st to be photographed, catalogued, etc. I want to give these kids a break in introducing them properly, since I cannot add anyone to my permanent list. Won't you let me know.

I am still hoping to get you and Fred out here for a visit. It is only 6 1/2 miles by car, and 1:38 hr. by train. How about it? The phone is Garden 6-4508.

Best regards.

Sincerely,

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June 30, 1964

Mr. H. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

Dear Harvey:

Since I know you would prefer to look a gift horse in the mouth, I am sending you its equivalent in the form of a photograph, "Still Life with Demijohn" by Preston Dickinson. It was purchased by me from his sister shortly after his death and has been exhibited in a number of major exhibitions, including the Metropolitan Museum show selected by Conger Goodyear for the Paris exhibition in 1951.

Please be perfectly frank about accepting this. I personally consider it an outstanding example and have held on to it for my private collection all these years, but you need not agree with me in my opinion.

The Weber and Pop Hart books are being sent to you under separate cover.

Sincerely yours,

EGH:nh
Enc.

July 17, 1954
1220 N. State Pkwy.
Chicago, Ill.

peggy esko

Dear Miss Halpert,
Mr. Frank Holland, the art critic for the Chicago Sun-Times newspaper, had an article in last Sunday's edition describing your recent visit to Chicago and your proposed plans for a show to introduce Chicago artists to the New York area. Included in his article was a list of twelve artists whose paintings you had purchased for that show. I was most pleased to find my name on that list, since it is always gratifying to have someone with a qualified art opinion select one of my paintings for purchase. However, it was somewhat of a mystery to me as to which painting you had chosen and where you had acquired it. Upon checking at some of the galleries,

June 29, 1954

Mrs. Owen Fairweather
1019 Hinman Avenue
Evanston, Illinois

Dear Sally:

I finally got home, a little worse for wear, but very pleased with the selections I made.

I am listing below the pictures I would like to have from you:

Eleanor Coen

Noon

Max Kohn

Children at Window

I am enclosing two forms for information necessary, both for the catalogue and for publicity. I should also like to have one or two photographs of each painting for the same purpose. The information and the photographs should be sent very shortly directly to the gallery. The shipment may be made at your convenience, but not later than August 1st. While the gallery is officially closed, there will be some one on hand to receive the shipments.

It was swell seeing you and Shirley. My best regards.

Sincerely yours

ESBla

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July twenty-second,
1 9 5 4

Mr. Kenneth Chorley,
50 Rockefeller Plaza,
New York, N. Y.

Dear Mr. Chorley:

It was so nice to hear from you, as my memories of Williamsburg have always been colored pleasantly through your association.

I feel much better about the situation - now that the catalogue resentment is out of my system - but in any event, I had planned to cooperate to the fullest extent because of my enthusiastic interest in what Mrs. Rockefeller had created in connection with American art.

My very best regards.

Sincerely yours,

egh-k.

KARSTEN LARSEN
FINLANDS VICEKONSUL

ALESUND, 26th July 1954.

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Mrs. Edith Halpert,
New York.

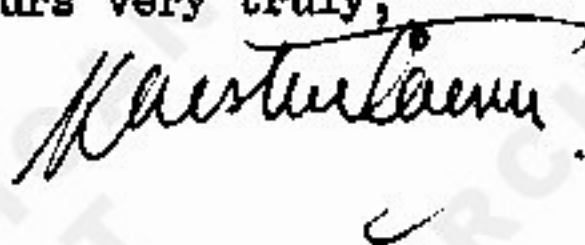
Dear Mrs. Halpert:

I may first of all apologize for not having written you earlier to thank you for your kindness by sending me a nice reproduction of Sheeler's composition: "Wind, Sea and Sails".

I received your letter a long time ago, and I have many times been at the point of writing you. I, however, must have lost your letter, or I have laid it some place where I can not trace it more. Anyhow, I again thank you for your great kindness, which my wife and I appreciate very much.

If I could be of any use to you, I would be only too glad.

Yours very truly,



Ka/JG.

June 30, 1954

Mr. Eero Saarinen
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Saarinen:

No doubt Russell Cowles has sent you a copy of the enclosed contract indicating his approval.

Last Saturday Russell and his wife came up to Newtown and after dinner went into the matter very thoroughly point by point. I showed him the standard contract which has been used for all art work applied to architecture for a good many years, and has been accepted consistently. For your information I am enclosing a photostat of the conditions. You will note that under clause 3, section F, there is reference to cancellation, but is entirely in opposition to what we had agreed. However, this has been discussed considerably and we will follow our original outline, which incidentally, now follows completely your hand written proposal made when we met at the Ambassador -- with the exception of a reduction of the down payment from 15% to 10%.

Now that both Russell and Davis are in complete agreement, I hope that the contract will be signed and that Davis can really get started immediately, since so much time has elapsed.

I am sorry that you and I had to struggle over this so much. The telephone connection from Chicago was impossible and the conversation was very vague in my mind. For your information I did not report in detail to Davis, as I did not want to create a psychological block since he did express on one or two occasions the possibility that the Cowles Foundation may have changed its mind and really did not want him.

From here on I am sure that everything will go along very smoothly and that you will be responsible for a great mural.

Incidentally, a friend of mine who was at the various meetings in Boston gave me very enthusiastic account of your contribution to the meeting.

The gallery will be closed during July and August, but all mail addressed will reach me, although it might be better to write to me directly to the following:

Eden Hill Road
Newtown, Connecticut

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July 14, 1954

Mr. Joseph T. Fraser, Jr.
Pa. Academy of Fine Arts
Philadelphia, Pa.

Dear Mr. Fraser:

As you probably know, a large Memorial exhibition of Marin's work is planned for 1955. Mr. Phillips and I have been discussing the arrangements and are now waiting for the specific dates. There are a number of paintings he is holding for the occasion, but we both want you to have a great group for your show. Fortunately there are a good many to choose from, as O'Keeffe will permit museums to release the Stieglitz group for this event.

Thus, if you will wait another week or two, all the data will be available and photographs will be sent to you for selection in addition to those specifically promised by the Phillips Gallery to the Academy. Okay?

I am writing this myself, as you will see by the quality of the typing - as the result of a phone call from Miss Bier. In answering, will you please use my summer address -

Eden Hill Road
Newtown, Conn.

In a week or so, I shall be in New York for a few days to check photographs, etc. Meanwhile, my best regards. Have a nice summer.

Sincerely yours,

Phillips
45 Ave at 47 St. n.c.
4 Tenth St.

Marine Islands
Box of Bear Mt.
Street Crossing
W.C.

June 29, 1964

Mr. John Phillips Coolidge, Director
Fogg Art Museum
Cambridge, Massachusetts

Dear Mr. Coolidge:

In preparing a chronology on Charles Sheeler for his forthcoming large retrospective exhibition organized by Fred Wight, we came across some clippings indicating that a one-man exhibition of Sheeler's work was held at the Fogg Museum in December of 1934.

We seem to have no catalogue or any specific record and rather than dig through material of twenty years ago, I am taking the easy course of writing to you to ascertain whether in your catalogue files you have this data. I find some rave reviews of that date by Dorothy Adlow and R. G. of the Post - December 22 and December 16 respectively, 1934.

I shall be most grateful for the information.

Sincerely yours,

EGH:mh



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July 15, 1954

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The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Edith Gregor Halpert,
Director


Dear Mrs. Halpert:

Many thanks for your letter of the 9th inst., with the valuation of the oil painting by Stuart Davis entitled "Matches".

We certainly appreciate this information and wish to thank you very much indeed for all the trouble you have gone to in order to establish this valuation.

Yours very truly,

TAIT APPRAISAL COMPANY


Stuart C. Tait

SCT/m

July twenty-second,
1 9 5 4

Mr. Peter Pollack,
Public Relations Counsel,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Pete:

I certainly regret missing the meeting of the two yids in Yankee Boston. Conversation between you and Boris must have been hot stuff. When you are in Newtown, I shall just have to have Boris drop in on us. In arranging for your visit to Newtown, will you please arrange the dates to avoid the period of August 14th through 19th when all the beds will be completely filled and - for your nasty information - with my family. Otherwise, I will be free as a bird awaiting you, etc.

Ma, did you locate the address of Eldon Danhausen? The second letter addressed to 3225 is also wrong. The poor dear will wring his hands if he is omitted from the show, so please send the address already.

The show is coming along superbly. I have sketches from practically everyone. The only one I still lack is that of Richard Koppe. Shall I write him directly and is 1738 North Park Avenue correct?

And so, a bientot.

Sincerely,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 26, 1954

publishing information regarding sales transactions,
they are responsible for obtaining written permission
both artist and purchaser involved. If it cannot be
had after a reasonable search whether an artist or
dealer is living, it can be assumed that the information
published 60 years after the date of sale.

note 8/9

Re: Exhibition "House of Art"
Oct. 17 - Nov. 28, 1954

Miss Edith Halpert
Downtown Galleries
32 East 51st St.
New York 22, N.Y.

Dear Edith:


The opening exhibition of our 1954-55 season is planned primarily to stimulate collecting in and around Houston. As you know, art interest is increasing rapidly in Texas, and I hope to focus and channel this interest by the presentation of an exhibition of outstanding objects for sale.

Included will be about 150 objects of top quality, regardless of price: furniture, paintings, sculpture and the minor arts from the old masters to the most recent of contemporary works. As a theme, we will stress the "living with art" idea, displaying furniture, paintings, etc. in settings indicating how they might be used in a private collection. There will be a special party to which collectors and potential collectors of Houston will be invited and the catalog will be an important one, with a text of unusual interest.

I would especially like to photographs of what might be available by Laurence, Levine, Shahn, Stuart Davis, and of course a Marin water color.

I hope to see these later in the summer, when I will be in New York, but in the meantime I would be very grateful for any further suggestions and photos you may be able to send me.

Yours very sincerely,



Lee Malone
Director

LM:ve

July ninth,
1954

Mr. W. H. Greenfield,
Business Manager,
Tait Appraisal Company,
1544 West 8th Street,
Los Angeles, California.

Dear Mr. Greenfield:

Now that I have all the data and the photo-
graph, I can give you a valuation on the
paintings:

Stuart Davis - Oil - "Matches"
25 $\frac{1}{2}$ x 19 $\frac{1}{2}$

\$1,200.

Sincerely yours,

egh-k.

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*Oil on sheet
in Davis book
for paintings
(see photo
attached)*

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July 14, 1956

Mr. Robert Straus

July fourteenth,
1956

Mr. Robert Straus,
Straus-Frank Company,
Houston, Texas.

Dear Bob:

Your letter came at a propitious moment when the problems of young artists and their prospects was a subject of special discussion and consideration.

Since I made the change in the gallery's set-up, I have had occasional qualms about my change in policy - which I had postponed for three years. Actually, I had originally planned on this change on my 25th anniversary but it took me three years to pluck up enough courage to do exactly what I wanted to do.

With 122 galleries in New York, it seemed to me that there were enough younger dealers who could follow through and would have the foresight, interest, and push to promote the proportionate increase in the number of artists.

While I was organizing the International Show of artists under forty, I visited 27 galleries with an eye cocked for one or two dealers whom I could advise and support, even financially if necessary, toward the development of a policy similar to mine of the past. Charles Alan has 25 artists and I felt it was unfair to send additional problems to him. Furthermore, he has to work out his own direction and there is no reason why I should impose myself on him. He is very successful with his own direction and, I am sure, will continue to be so. This relieves me of my responsibility toward the artists I had promoted in the past and who are now with him. Naturally, he is free to make changes and I have no control. That his manner is abrupt is a well-known fact. It is a characteristic which all of us have long accepted.

In the case of Robert Preusser, all I can say is that he has to work out his own salvation by asking in direct language whether Charles wants to keep him or not. On the other hand, I see no advantage in his retiring from the scene at this moment since I can assure you there is no one in New York who seems to care. I am referring to the younger dealers and not to my generation, which had a long-range program and an intense interest in the progress and development of each individual artist. When I spoke to the

2-56

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART
11158 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

2 July 1954

CABLE ADDRESS: MUSART CLEVELAND

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am acknowledging your letter of June 28 to Mr. Francis regarding dates for the coming John Marin exhibition. He is on his way home from a European trip and should be in the Museum the latter part of next week. Since your new plan involves some thought and consideration on his part, as to fitting it into the schedule, we feel we must wait for his approval. Your letter will be given to him promptly.

Sincerely yours,

Blanche S. Hutchins

Secretary to Mr. Francis

H/



San Francisco Chronicle

KRON-TV
KRON-FM

July 15, 1954

Dear Mrs. Halpert -

I have carefully re-read the carbon copy of my letter of December 18, and I can find nothing in it which even remotely implies an intention on my part publicly to accuse E. Taylor Snow of forgery. I do not recall having written you anything else that can be interpreted in that way, but if I did, I wish now to withdraw it. I heartily agree that this matter had best be kept between us.

As for the rest, I can only repeat what I have previously said - that there is excellent reason for believing that Harnett did not paint the Artist X pictures and more than a hint of reason for believing that Snow did - and I should like to add one more observation.

Mrs. Harmstad was senile when you and I knew her, and one cannot base a serious argument on her testimony. She told you she was present when Snow obtained "Pipes All 'Round," presumably from Harnett himself, but she told me that you had returned that picture with a request that she certify before witnesses that you had obtained it from her and that she had refused to do so. I have no doubt but what you did get "Pipes All 'Round" from Mrs. Harmstad; I bring up this incident merely to indicate that one should not rely upon what she could or could not remember.

If you would like to submit the Artist X problem to an impartial jury, as we did with the problem of Peto, I should be most happy to collaborate.

Incidentally, I do not understand your reference to "an outright accusation of forgery" in connection with the letters "OB" on the back of my little "tracer bullet." How could such an accusation have arisen, when those two letters had no bearing on the ascription of the picture?

Let's be friends.

Best regards

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June 29, 1954

Mr. Peter K. Hoag
c/o Momentum
The Art Institute of Design
632 North Dearborn Street
Chicago 10, Illinois

Dear Mr. Hoag:

While I spent several days in Chicago making a personal selection of paintings and sculpture for an exhibition to be held at this gallery from September 13th to October 2nd, I was very much impressed with your woodcut entitled "Construction" at the Momentum Exhibition.

This year we are concentrating on artists from Chicago who are not represented by a New York dealer, with the hope of promoting them as successfully as we have in the past -- the Boston exhibition, Newcomers, etc. If you would like to be represented in this show, would you be good enough to fill in the enclosed blank and return to me at your earliest convenience. Also, if you have a photograph available, please send it along so that we may have material for publicity.

Sincerely yours

FORL

Leo S. Guthman

June 29, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Just another word to tell you again how much I enjoyed your being in Chicago, and I might say that there has been a letdown since you left.

Remembering the old saying - "Fast pay makes for fast friends" - I am enclosing my check for \$100 to cover the cost of the picture that you were good enough to buy for me. I am certain that I will enjoy owning it.

Secondly, I contacted Lotta Ringer and she is going to try to arrange to have a photograph made of the picture by Louise Stanton so you can inspect it. However, I also said that you were going to contact her yourself.

If there is anything further that I can do to be of any assistance, please let me know.

Come back soon. You are fun to have around.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

Leo Butthman's cocktail party.

He called yesterday to ask me if I had a picture of my painting by Louise Stanton.

I am having a picture taken and will forward it to you. I am looking forward to seeing you on my next trip to New York.

Best regards,

Sincerely yours,
Lotta Stenger

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WESTERN UNION

W. P. MARSHALL, President

SYMBOLS

DL - Day Letter
NL - Night Letter
LT - Int'l Letter Telegram
VLT - Int'l Victory Let.

EX-1201

(33)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

BB077 SSR077

R. HYA079 PD=WELLFLEET MASS 7 1002AME=

JUL 7 AM 10 40

MRS EDITH HALPERT=

NEWTOWN CONN=

HAVE CHANGED TEN GREATS OPENING TO AUGUST FIRST THROUGH
TWENTIETH STOP ALAN HAS NOT VARIFIED CHANGE BUT PRESUME
IT IS ALL RIGHT=

THOMAS GAGLIONI=

Maya-Hill Gallery

by 508
2110 4
Ray mel

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

DEAR MRS. HALPERT:
CAN YOU HELP ON
EITHER OF THESE
ITEMS? WE HAVE NO
PHOTOS OF EITHER OF
THEM YET.

SINCERELY,

(MRS. E.G. CARLISLE)

JULY 14, 1954

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* HOMER J. LIVINGSTON, *Treasurer*
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 7, 1954

(THE NEXT DAY, WEDNESDAY, JULY 7)

Dear Edith:

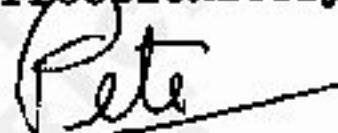
Here is a photograph I got from Joseph Goto last night. It's 18½" high, at its widest point 9", and it sits on a base 12x18", 6" high. Price, \$550, less your commission.

I saw another one which is 15" high, about 6" at its widest point, and sits on a base 4" left to right, 4" front to back, and 4" high. For this he wants \$450, less your commission.

I have told him to ship neither one, that he would do so per your instructions, as he would be hearing from you before too long.

His work is not my favorite kind of sculpture, but for this idiom I'd say it's some of the best I've seen. He himself is an interesting little Japanese fellow who already used this sort of "pronged" idiom when he was a student at the Art Institute.

Affectionately,



Peter Pollack
Public Relations Counsel

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

PJP:ejr
Enclosure: photo

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Mr. Dwight Kirsch, Director,

- 2 -

July 22, 1954

to offer in the way of architecture, but it is "quaint" and full of "art" - both on the antique side like the owner.

Do let me know ahead so that I may be prepared bedwise, I'll get the foam rubber out for the occasion.

From what Charles Oscar has said about the museum job, John should love it as it involves a good many very interesting gimmicks. I shall try to get some detailed data before you arrive.

And so, my best regards,

Sincerely yours,

ugh-k,

Copy to:

Mr. William Zorach.

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June 28, 1954

Mr. Joseph Goto
4565 Lake Park
Chicago, Illinois

Dear Mr. Goto:

As you may have heard, we are arranging a large exhibition of paintings and sculpture by Chicago Artists not associated with a New York dealer. Like previous shows of its kind where we concentrated on one locality, we hope it will be a great success. The exhibition will open on September 14th and will continue for three weeks.

Unfortunately we could not reach you during my visit in Chicago and I am writing to ascertain whether you have photographs of several recent examples from which I can make a selection. If this is not feasible, Peter Pollack of the Art Institute has offered to pinch hit for me and make the selection directly, if you will communicate with him.

Your courtesy in the matter will be greatly appreciated.

Sincerely yours

BGG:la

July 1st, 1954

Miss Edith Halpert
Downtown Gallery
32 East 51 st Street
New York 22, N.Y.

Dear Miss Halpert;

In a recent conversation with Mike Bell at the La Boutique Fantasque gallery he mentioned that you are planning a Chicago artists exhibition this fall. He also asked me to forward to you a selection of photographs of some of my paintings. Enclosed you will find a small selection of photographs of oil paintings done between 1951 and 1953.

Yours respectfully,

Theodore S. Franco
4600 W. Lawrence Ave.
Chicago 30, Illinois

July fifteenth,
1 9 5 4

Mr. Edward Marcus,
Neiman-Marcus,
Dallas 1, Texas.

Dear Eddie:

I shall be in New York next week and will see to it that the painting is shipped to you promptly. Actually, I am very pleased that you decided to keep it, as it is unquestionably among the top examples but - as you evidently understood - I could not assume any lifetime responsibility.

My best regards to you and Betty.

Sincerely yours,

agh-k.



2 July 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Miss Halpert:

The purpose of this letter is to bring up-to-date in one place the status of our plans in connection with the illustrated book about John Marin and his work that you and we have already started to discuss.

At present, we are thinking of a book about $8\frac{1}{2} \times 11$ inches in size; it would contain approximately 160 pages, including approximately 60 pages of text; 80 pages of black-and-white reproductions, and about 16 pages of full-color plates, of Mr. Marin's paintings. All these figures are subject, of course, to such modifications as may be required by reasonable printing and other book-manufacturing limitations.

The paintings to be reproduced would be selected mutually by you and Mr. John Marin, Jr., and us. Dorothy Norman would edit roughly 30 to 50 pages of the John Marin letters - both already published and previously unpublished. We would be granted permission by the Marin estate to use the selected letters.

The book would possibly also contain two introductory text pieces: one possibly written by Mr. Marin, Jr. (who might prepare it in collaboration), the other a short essay by a prominent critic or museum specialist.

Providing that the cost of the color plates would be paid by interested individuals and/or groups who would not expect repayment, and providing that sufficient cooperation in connection with distribution and sales of the book could be assured us in advance by appropriate art institutions and/or groups, Grove Press would be interested in undertaking the publication of such a book.

We would pay a standard publisher's royalty (10% of the list or retail price of each copy sold) and would pay an appropriate advance against such royalties. A preliminary investigation of the possible cost of such a book indicates that it should be sold at somewhere in the vicinity of \$8.50 per copy retail.

We would like to know whether or not the general plan outlined above runs parallel to your thinking. Before proceeding further we would very much like to have your reactions, along with any changes, additions, etc., you may wish to make.

In particular, we would like to have your tentative selection of

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON
39 Broadway, New York 6, N. Y.

July 19, 1954

MEMO TO MRS. EDITH HALPERT:

Connecticut attorneys in whose hands we placed the Harold Goldsmith matter have reported to us as follows:

"Sheriff Annunziato has reported to us that on July 10th he attached the property in the name of Harold Goldsmith, in Ridgefield, and thereupon, in view of the fact that he could find no personal property to attach, he made service upon Mr. Goldsmith who has moved to Norwalk. The matter has been returned to Court and we will proceed to judgment unless we hear from you to the contrary."

Best regards,

Reiner

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KARELSEN, KARELSEN, ROSENBERG & BAUM
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 8-8543

NEW YORK 17, N.Y.

July 9th, 1954

Mrs. Edith Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:-


I saw Harry and Nathaly over last weekend. He looks well and has brought his weight down considerably. On the question whether his present work is taxing him too much, I discussed this with Nathaly, and to a limited extent with Harry. I did not want to upset or worry Harry by possibly leading him to believe that the situation was more serious than it actually is.

It is clear that they both feel that Harry is perfectly able to cope with his Washington duties and Nathaly is averse to leaving Washington. Of course Harry would suffer psychologically by any arrangement under which he would no longer remain the breadwinner, and such an arrangement should only be made as a last resort by reason of danger to his health. Apparently they believe from what the doctors have told them that such is not the situation.

I also spoke with a very close friend of theirs, with whom I played tennis over the weekend. He had been in on all phases of the illness from its inception. He likewise felt that it would be a very bad blow to Harry and shouldn't be undertaken unless absolutely necessary. In view of all of this, I did not press the point any further with them.

If you would still like to have us for a visit, we would be very happy to come up. We have tentative plans to visit the children sometime around the weekend of July 16-17.

Sincerely,


Frederick Baum

FB:GR

EPH A. KARELSEN
FRANK E. KARELSEN
MORTON G. ROSENBERG
JOHN T. McNALLY, JR.
FREDERICK BAUM
MALCOLM R. LAWRENCE
HERBERT STERN
FRANK E. KARELSEN, III

June 29, 1954

Heinrich

Mr. Joseph Zulanski
c/o Momentum
The Art Institute of Design
632 North Dearborn Street
Chicago 10, Illinois

Dear Mr. Zulanski:

While I spent several days in Chicago making a personal selection of paintings and sculpture for an exhibition to be held at this gallery from September 13th to October 2nd, I was very much impressed with your water-color "Composition in Red and Black" at the Momentum Exhibition.

This year we are concentrating on artists from Chicago who are not represented by a New York dealer, with the hope of promoting them as successfully as we have in the past -- the Boston exhibition, Newcomers, etc. If you would like to be represented in this show, would you be good enough to fill in the enclosed blank and return it to me at your earliest convenience. Also, if you have a photograph available, please send it along so that we may have material for publicity.

Sincerely yours

EGH:la

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MRS. J. WATSON WEBB
SHELBURNE, VERMONT

JULY 17, 1954

DEAR EDITH:

THE MEETING WENT OFF VERY WELL AND WITHIN A DAY OR SO YOU WILL HAVE THE REPORTS OF ALL THAT HAS BEEN ACCOMPLISHED DURING THIS PAST YEAR. I AM ONLY SORRY YOU WERE NOT WITH US.

I WANT YOU TO KNOW THAT I NEVER GO THROUGH ANY OF THE BUILDINGS ANYMORE WITH ANYONE EXCEPT WITH YOU AND WITH THOSE I HAD THE WEEK-END MRS. MURPHY WAS HERE. I AM REALLY UP TO MUCH LESS THAN YOU EVEN REALIZE, AND AS I SAID IN ONE OF MY LETTERS, WHEN YOU WERE HERE WHAT YOU THOUGHT WAS DISPLEASURE WAS ABSOLUTELY EXHAUSTION.

WATSON JR. IS HERE WITH ME NOW AND WE HAVE HAD A GLORIOUS TIME TOGETHER. HE HAS HAD NO WORD FROM MR. WOLF SO I IMAGINE HE HASN'T BEEN SUCCESSFUL IN SECURING THE PROPER HOUR FOR THE SHOW SO EVERYTHING WORKED OUT BEAUTIFULLY FOR ME.

I LEAVE FOR SCOTLAND ON AUGUST 8TH AND ALTHOUGH I HATE TO LEAVE, I KNOW THE CHANGE WILL DO ME GOOD.

I THINK IT IS VERY THRILLING THAT YOUR BOOK IS BEING PUBLISHED IN SEPTEMBER. WILL ANY OF THE SHELBURNE MUSEUM FOLK ART BE IN IT? I WILL BE SO PROUD AND THRILLED IF IT IS.

AM GLAD YOU ARE GETTING A GOOD REST AND DON'T FORGET ALL ABOUT ME.

AFFECTIONATELY YOURS,

Eliza

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July 23, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Having been out of town until this week, this is my first opportunity to thank you for inviting me to take part in your September exhibition.

I gather you'll have room for only one painting and you mention having seen my enamel (untitled) at the Momentum Exhibition. This, of course, is the painting I'd like to send but there's a small complication.

Although the Momentum catalog listed only one painting, I had two in the exhibition, both enamels, both untitled (and therein, I suspect, lies the reason for the catalog confusion). Since I don't know which painting you saw and since it's getting close to your August 1st. deadline, I take the liberty of sending both paintings. Please have the one you can't use returned to me collect.

Incidentally, both paintings now have

HOPPIN BROS. & Co.

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July 19th, 1954.

Mrs. Edith Halpert,
Newtown,
Connecticut.

Dear Edith:

You said something the other day about wishing to put \$5,000.00 into some bonds, and I suggested the tax-exempt bond as the best for your investment.

I mentioned the New York State Thruway Authority, and I would suggest the 3.10 bonds due July 1st, 1994, on a 2.85% basis or yield. They are quoted 105 5/8 bid offered at 106. There are many other Thruway Authority bonds 2 1/2's% yielding from 2.10 to 2.60. City of New York yielding 1.50% to 1.85%, so I think the first mentioned bond would be the best for your purpose.

With kindest regards.

Sincerely yours,

Bayard Hoppin

BCH/AQ

HOTEL

Plaza

FACING LINCOLN PARK AND OVERLOOKING LAKE MICHIGAN

59 WEST NORTH AVENUE * CHICAGO 10, ILLINOIS * SUPERIOR 7-2680

July 1, 1954

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

It was indeed a pleasure to see you while you were in Chicago and to have you visit with me in my studio. I am only sorry that your visit could not have been a longer one. I know that your efforts to put Chicago "on the map" artistically will result in much excitement and acclaim, and I look forward to the exhibit in September.

The two paintings you purchased from me, In Morelia and Facade, are on their way to you. They are in the hands of Newcomb-Macklin and will be delivered to the Downtown Gallery by W.S. Budworth and Son. I cannot tell you how happy and proud your purchasing these canvases for your collection has made me.

Under separate cover, I am sending you four photographs, two of your paintings, and two of Unity and Response, which you also requested. They replace those you now have, and are better. All pertinent information is on the back of the photos.

Again, may I thank you for your special interest.

My wife joins me in sending kindest personal regards,

Sincerely,

Harry
Harry Mints

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July twenty-second,
1 9 5 4

Mr. Bryan Ardis Frame,
509 Arcadian Avenue,
Waukesha, Wisconsin.

Dear Mr. Frame:

You were completely right in assuming that my vacation has gone to my head. Indeed, I forgot all about my previous promise.

In insuring the watercolor by Lyonel Feininger "Houses on the Bramberg Deep", I would suggest that you use the current market valuation, ranging between \$650. and \$750.

Sincerely yours,

egh-k.

June 28, 1954

Mrs. Lillian Florsheim
1328 North State Street
Chicago, Illinois

Dear Mrs. Florsheim:

It was so nice to see you during my visit in Chicago,
and it was a privilege to see your very beautiful
home.

I am delighted that you agreed to lend your painting
by George Buehr. The title as I recall was "Industrial
Harbor".

While the gallery will be closed officially during the
months of July and August, there will be some one
around to receive shipments. Therefore, whenever it
is convenient for you, before August 15th, to have the
picture packed, I should appreciate it very much.
Would it be possible to have some one deliver the
painting to Newcomb-Macklin Company at 400 North State
Street. We have made arrangements with Mrs. B. Suster
to take charge of the shipments to us.

Unless you have the painting insured for transportation
also, will you please let me know the valuation so that
I may have the insurance taken care of from Chicago.

Again, many thanks.

Sincerely yours

EGH:la

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MRS. J. WATSON WEBB
SHELBURNE, VERMONT

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Dear Edith,

No one deserves a rest more than you and I am so glad that you are now in the country.

I had a mean flare up again myself and as Mrs. Carlisle is away on vacation this will be only a short note from me. I guess there is nothing for me to do but to slow up.

Watson Jr. gets here today and I am so thrilled and happy. When the annual meeting is over on Sat. I can just sit back and relax I hope. You never mention in your letter if you are coming or not. We will only have routine business and if you are weary do not feel that you must come. You have done so much for me and for the good of the Museum and you do know that I appreciate it.

The same with Mrs. Murphy, she is not coming so soon after her last visit here. I think that all my party enjoyed the Museum very very much. Ofcourse they would say that to me and they wrote it too.

They did not realize there was so much to see here.

They certainly kept on the go every minute of the time if that means anything and visited and visited the buildings over and over again. I told you that the Garbishes could not come.

We were eighteen in all and dinner at the Inn of 61 Sat night.

Then this week I had my husbands 70th birthday party of 40 so it has been one thing after the other. The wonderful weathervanes and heads are in place but I have done n thing with the chalk ware as yet.

Much love to you and the best of everything for you.

Affectionately ,

July 6th. [1954?]

Edith

Mr. Burton Cumming - 2

June 28, 1954

I am sure everyone will agree that these conditions are reasonable and are in the best interests of the project. If they are agreeable, just let me know and I'll get to work as soon as you can comply with the above.

In a recent letter to Virginia Field I asked whether or not Coe College, Cedar Rapids, Iowa, is a member of the A.F.A. Owen Elliott, the president of their Board of Trustees is very much interested in Art. Their Art Department, under Marvin Cone is quite active. I have had no connection nor acquaintance with Coe College until early this month when they conferred an Honorary Doctor of Laws Degree upon me. I talked the Federation to them but didn't ask them directly whether or not they are members. Cone being a member of the Regionalist Group is a bit on the conservative side. They have had some Guggenheim loans but I think they haven't used us extensively. Feel free to use my name if they are not members and you decide to approach them.

Best regards as always.

Sincerely,

Jim Sehrman

JS:dw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Now I recall the Weighan business and am happy to skip it. As photographs are arriving, I am becoming more and more hysterical about the show and think that you and I should really get started on the publicity in the very near future. Will you be at the museum until the first of August or shall I wait until you come to Newtown at that time? Meanwhile, I will send you a rough draft for your approval. I still think it would be a fabulous story if we could get someone to finance the cost of a bus trip for all the artists to the opening on September thirteenth. I would feed them and drink them but not sleep them - male, female, white, yellow, or black. We really should be able to make all the Japanese papers with the four representatives in one show. The only one I have not heard from is Miyoko Ito, whose address is 1300 East Madison Park, but I am writing her today. Incidentally, the letter I addressed to Eldon Benhaussen, 3251 West Schiller (the address appears on all three of your lists) came back and I tried 3225 just

740 PARK AVENUE
NEW YORK 21, NEW YORK

July 12, 1954

Dear Edith:

✓
Enclosed is check for \$500 made payable
to the American Folk Art Gallery to apply
against statement of May 28th, leaving a
balance due on it of \$1,270.

Also enclosed is a check made payable
to you in the amount of \$500 to apply against
statements of June 4th (\$2,065) and June 18th
(\$1,575), leaving a balance due on them of
\$3,140.

With all good wishes to you, I am

Sincerely yours,

Elletta Webb

Mrs. J. Watson Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N.Y.

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purchaser is living, it can be assumed that the information
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June 29, 1954

Muss
Mr. Miyoko Ito
1300 East Madison Park
Chicago, Illinois

Dear Mr. Ito:

While I spent several days in Chicago making a personal selection of paintings and sculpture for an exhibition to be held at this gallery from September 13th to October 2nd, I was very much impressed with your oil entitled "Interior with a View" at the Momentum Exhibition.

This year we are concentrating on artists from Chicago who are not represented by a New York dealer, with the hope of promoting them as successfully as we have in the past -- the Boston exhibition, Newcomers, etc. If you would like to be represented in this show, would you be good enough to fill in the enclosed blank and return it to me at your earliest convenience. Also, if you have a photograph available, please send it along so that we may have material for publicity.

Sincerely yours

BOH:1

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FOLEY'S

HOUSTON, TEXAS

July 23, 1954

EXECUTIVE OFFICES

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Mrs. Levine and I have decided to keep
the two pictures by Zerbe and Preusser.
I am therefore enclosing my check for
\$1,125.

My kindest personal regards.

Sincerely,



Max Levine
President

ml:ed
enclosure

July 15, 1954

Dear Mrs Halpert;

I was very pleased to hear about my inclusion in your forthcoming show of Chicago Artists. Enclosed is the information that you requested. The painting was sent yesterday.

I apologize that no one was in my family's apartment to show you the paintings.

Thank you for your interest in my work,

Sincerely,

Harry Brorby.

C O P Y

J. B. SCHRAMM COMPANY

Burlington, Iowa

June 28, 1954

AIRMAIL

Mr. Burton Cumming, Director
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Burton:

Glad to have your letter of June 24th asking me to do the same jury job in connection with the Halpert Foundation awards for criticism of contemporary American art that I did last year. From some points of view I should think it might be better to pass this assignment around but I guess that policy decision is not up to me.

Of course I am pleased to be asked again and will be glad to accept the assignment subject to the following conditions:

1. That all material to be judged be submitted to me without the need for any activity on my part in assembling same.
2. That all such material be submitted to me at least six weeks in advance of the time my decision is due.
3. That as much of such material as possible be submitted to me two months or more in advance of the decision due date.
4. That in advance of my receipt of the first material to be judged, I will receive in writing full information and instructions regarding the objectives, scope and rules pertaining to this award, - these instructions to be signed by both duly authorized officials of The American Federation of Arts and the Halpert Foundation.
5. That in assembling material to be judged, every effort be made to include material from the maximum number of sources.

I am sure everyone will agree that these conditions are reasonable and are in the best interests of the project. If they are agreeable, just let me know and I'll get to work as soon as you can comply with the above.

s/ Jim Schramm

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July ninth,
1954

Mr. William Soper,
80 John Street,
New York 38, N. Y.

Dear Mr. Soper:

On June eleventh I wrote to you in reference
to Claim #120105-S.

At that time I suggested that it would be satisfactory to us to have Mr. Soper examine the picture for a second estimate, although Stieglitz always insisted that repairs on paintings by his artists - Marin, O'Keeffe and Dower - be treated by Mr. or Mrs. Sheldon Keck.

To date I have had no word from you and I am eager to know what action you are taking.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(Name of newspaper)

does ☐ does not ☐, plan to submit material to
a jury on contemporary American art criticism.
Please send full particulars to the following:

(Name and title)

(Address)

Navas

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 19, 1954

Dear Elizabeth:

No, I have not vanished, nor have I forgotten my very good friends. I was merely washed out, dull, and solemn. This was a difficult year for me and it has taken all this time to bring me back to so-called normal. Perhaps the weekend trip I took with Lawrence to Woodstock was a wise break, as I feel fine today and have even attacked the garden or what there is of it. From now on, I shall be a social creature again.

Last week, the Kramers were here for two days, after their trip to Hawaii, and the Bert Cummings drove up from Westbury for dinner on Sunday to discuss some Foundation business. I hope they were not bored.

How about coming up for a few days. I promise I won't disturb you with my problems, as they have all been ironed out, and I am cheerful company. I have made so few commitments, that any time convenient to you will be fine. This week would be wonderful, as I am planning to drive to Wallfleet on July 31st for the opening of a D.G. exhibition at the Mayo Hill Galleries, and may stay on for a few days to visit the antique shops as I have been nowhere and have not replenished my stock. I shall phone you after you receive this note, to check with you. Henry S. is having a show in Newtown, if that is an attraction for you. I could not go to the opening since I was in Woodstock.

I am enclosing the receipt. When I am in town, I shall look up the Kuniyoshi records and a bill will be prepared accordingly.

I hope you are in gay spirits, and that I shall see you soon.

James H. Jones

Historical Items for Collectors and Museums

American
Antiques

Prints &
Paintings

Avis & Rockwell Gardiner
Mill Road, Stamford, Connecticut
Stamford 2-1129

7/7/54

Dear Edith -

On May 27th we sent the 60 watercolors
by William Mason to you by Insured
Special Delivery. We trust they arrived
in time to show to your prospect.

We are not in any hurry - just checking
to make sure you received them.

Do come and see us sometime this summer.

We plan to be home most of the time as
we have hopes of building a new kitchen.

Yours sincerely,

Avis & Rockwell

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June 29, 1954

Mr. Harry Mintz
Plaza Hotel
59 West North Avenue
Chicago Illinois

Dear Mr. Mintz:

Confirming our arrangement, will you be good enough to ship to the gallery the two paintings I purchased -- "In Moravia, Mexico" and "Facade", together with one or more prints of the photograph of the small oil. I have prints of "Facade".

I am enclosing a form to be filled in for data in connection with the catalogue and publicity. I do hope that the show will be as successful as I expect it to be, after the exciting group of pictures I found in Chicago.

It was a great pleasuring seeing you and Mrs. Mintz.

Sincerely yours

BCH1a

July fifteenth,
1 9 5 4

Mr. Ken Butler,
534 Forest Avenue,
Evanston, Illinois.

Dear Mr. Butler:

In going through my correspondence, I find no carbon of a letter addressed to you and am, therefore, writing to you today about an exhibition that I am planning at this gallery from September thirteenth to October second.

During my visit to the Momentum Exhibition, I was very much impressed with your painting entitled "Cat Fight Interlude", which I would like to have for the exhibition.

Following a gallery policy, we have arranged for an exhibition, concentrating on artists from Chicago who are not represented by a New York dealer. In the past we have done this with Boston, Texas and the Newcomers' Show. In each instance it proved extremely successful - not only in New York with national publicity, but had important reverberations in the home towns. I hope that this will happen with the Chicago group.

There are thirty painters and sculptors and I hope that you will participate. If so, would you be good enough to fill in the enclosed blank and return it to me at your earliest convenience. Also, if you have a photograph available, please send it along so that we may have material for publicity.

You may either send the picture to the gallery directly or, if you have no packing facilities, please deliver it to Newcomb Macklin Company, 400 North State Street, attention of Miss B. Suster, who will include the picture in the large shipment to be made to us.

Sincerely yours,

egb-k.

encl.

THE ART INSTITUTE OF CHICAGO

CHAUNCEY MCCORMICK, President CHARLES H. WORCESTER, Honorary President HOMER J. LIVINGSTON, Treasurer
ROBERT ALLEXTON, Honorary Vice President RUSSELL TYSON, Honorary Vice President WALTER S. BREWSTER, Honorary Vice President
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DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LESTER B. BRIDHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 2, 1954

Dear Mrs. Halpert,

Unless we hear to the contrary, we will plan to ship by express collect to you on September 7, the following for exhibition:

<u>Artist</u>	<u>Title</u>	<u>Insurance</u>
Hoff, Margo	MURDER MYSTERY	\$1,000
Hickle, Robert	STRUCTURAL COLLAGE	200
Perkins, Marion	MAN OF SORROWS	800
	also	
Theola, Julia	DANGER FOR BLUEBIRDS	150
	(property of Mrs. Katharine Kuh)	

These works will be insured as noted above. You will be billed at a later date for insurance and packing charges.

Yours sincerely,

Margaret F. Bush

Mrs. J. L. Bush
Museum Registrar

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

MFB/vt

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July twenty-second,
1 9 5 4

Mrs. Jack Schaps,
1220 North State Parkway,
Chicago, Illinois.

Dear Mrs. Schaps:

It was very nice to hear from you.

As a matter of fact, I had planned to communicate with you directly as I thought it might be a good idea to have a more impressive painting in the show than the little one I selected.

If you have a recent painting that you would like to have in the show, won't you please send me a photograph at your earliest convenience, listing size, medium and price. I can then let you know - since a good many of the paintings have arrived in New York and I can get a fairly good idea at this time how the show will stack up in relation to our space.

I am very much excited about the exhibition and hope that your plans will bring you to New York for the opening on September thirteenth.

Sincerely yours,

egh-k.

FW→

COLUMBIA - WEATHERVANE

MEDIUM: COPPER, BRASS PIPE TUBE
SIZE: 29" HIGH, 17½" WIDE
DATE:

INFORMATION:

FIGURE HAS FLAG IN HAND, POLE 42" HIGH
FLAG 11x3½. HAS 13 STARS AND 7
STRIPES. BOTH FIGURE AND FLAG MADE
OF COPPER. SOLDERED TO BRASS PIPE
BASE. FLAG POLE IS MOUNTED WITH
CAST BRASS EAGLE WITH 42" WING-
SPREAD.

MRS. HALPERT:

ABOVE INFORMATION COPIED FROM
DUNDAN'S DESCRIPTION. MRS. WEBB
TOLD ME THIS WAS A GIFT FROM MRS.
PAUL MOORE OF CONVENT, NEW JERSEY
AND THAT IT WAS PURCHASED FROM
YOU. CAN YOU ADD INFORMATION?

June 28, 1954

The Elisabeth Nelson Gallery
109 East Oak Street
New York, N. Y.

Dear Mrs. Nelson:

I am sorry to have missed you on my second visit, but
no doubt Dana Corson told you my decision.

Will you be good enough to ship at your earliest conven-
ience the following:

Dana T. Corson

Within The Tomb
Study (Pastel)
Study (Oil)

I would like to have a bill for the two latter pictures
which I bought outright. The large picture is to be
consigned for the exhibition. In the bill will you
please include the little painting that I took with me.

I am enclosing a form which should be mailed to me very
shortly. Will you also include photographs of the three
paintings and certainly of the large one, so that we
may have the material for publicity.

Thank you.

Sincerely yours

BCH1a

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may be published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 12, 1954

Dear Edith:

Last week I had the pleasure of meeting the "sixteen cup brassiere" who wears his tits untrammelled---Boris Mirsky. This is my kind of Talmudic scholar--- which he let me know he was within five minutes of conversation.

Here is a piece of copy that appeared in yesterday's TIMES, written by Frank Holland, which I gave him as he was going to write partial truths he had picked up in the galleries. Herewith also is a letter, undoubtedly due to yesterday's press.

One day last week I sent you a letter and a print, addressed to the gallery. I hope there is someone there to pick them up.

Hope to see you in the middle of August. Will write.

Cordially,

Pete -

Peter Pollack
Public Relations Counsel

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

PJP:ejr
Enclosures: 2 clippings

And what do you
think of the Trib's
Eleanor Jewett?

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WHITE ART MUSEUM · CORNELL UNIVERSITY

July 10, 1954

Dear Mrs. Halpert,

I regret exceedingly that a succession of major events, including marriages, deaths, and various acts of God, prevented me from getting down to New York before the Gallery closed to make the selection of the Dove paintings for the fall show.

The matter has been weighing heavily upon my mind, and we have just finished major staff changes that make it possible for me to finally think about this problem. Could you suggest some solution which would not be too uncomfortable for you? Do you plan to be in the city at all soon? I would be very happy to come down at sometime when it would be convenient for you.

Except that we have no show yet, the arrangements for the exhibitions seem to be going along quite nicely. Duncan Phillips writes a kind letter and offers to lend pictures and write something for the catalogue. Robert Goldwater also expresses a willingness to write something. I have succeeded in extracting a very small amount of money from the University for the catalogue and I have not yet given up hope.

Our University archivist has made contact with the Dove family up in Geneva, and seems to be doing nicely with them. She is interested of course in getting documents for her own files and it is entirely possible that she may turn up some useful material.

Two other loose ends come to mind: you spoke when I last saw you of introducing me to Dove's son. Secondly, you mentioned that you expected a visit from D.C. Rich, and I wondered if you had made any observation which might be of interest to me.

I am terribly sorry that I am causing you this inconvenience, but I am counting on the fact that I have seen your good nature prevail in other trying situations! I look forward to seeing you soon.

Very cordially yours,

Alan Solomon
Alan R. Solomon
Director

Mrs. Edith G. Halpert
Newton, Connecticut

27 EAST AVENUE · ITHACA, NEW YORK

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and I hope there can be a New York showing at the end of the current. If Mr. Ritchie and the Modern Museum are out of it, have you thought of the Buxtehude? James Sweeney would not organize the show but might like to have it as an event of the 1955 season. Best wishes for my plan and to you for a good summer vacation.

Sincerely,

Duncan Phillips

Personally I prefer an art Bryant Square to our Fifth Avenue. It should be included in your list as it is a beautiful thing in light & dark pattern & calligraphy.

By the way, Alister Kenley Helm should introduce the catalog as he is best on biography & personal memories of the later years.

July 2, 1964

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

I am about to leave for Newtown and my vacation and the big thawing-out process makes me realize how utterly fatigued I have been this season - which may explain why I was so "touchy" and irritable. After two weeks in Connecticut I shall be full of sunshine and cheer.

I am dying to know about your party. I do hope that you rested up before the event as I know that you probably walked a hundred miles giving personally conducted tours. There is no reason to ask how your friends responded to the Museum and how impressed they were with the fabulous developments since last year.

Don't rush about returning "Farewell" as the gallery will be officially closed during July and August. However, if someone is coming through, Lawrence will be here to receive packages. I am not billing you for the other two pictures until I see you again or until you have an opportunity to look at some other things and make certain that you wish to keep them. Meanwhile, I am enclosing a bill for the previous acquisitions.

My very best regards.

Love,

EGH:mb
enc.

June 29, 1954

Mr. Matsuko Takehita
5405 South Woodlawn
Chicago, Illinois

Dear Mr. Takehita:

During my recent visit to Chicago I saw a photograph of your painting "View of Spring" which was shown in the Art Institute exhibition 1953. I should very much like to have it for a show I selected to be held at this gallery from September 13th to October 2nd. This exhibition will concentrate entirely on paintings and sculpture by Chicago artists who are not represented in New York galleries and we hope for the same or greater success than we have had with similar shows -- Boston, Newcomers etc.,-- in the past.

If for some reason or other this painting is not available, can you send me photographs of several more recent pictures so that I can make another selection. If it is available, will you be good enough to fill in the enclosed form and mail it to me at your earliest convenience, together with prints of the photograph for publicity. If you will deliver the painting to Miss B. Suster, Newcomb-Macklin Co., 400 North State Street, the shipping will be taken care of by us.

Sincerely yours

BCHls

VET PICTURES IN THE DUTTON HOUSE AND THEY LOOK EXTREMELY WELL EX-
CEPT FOR THE ELIZABETH BOOTH MASTERS FAREWELL WHICH IS REALLY TOO
BIG FOR EITHER THE BEDROOM OR THE LIVING ROOM, SO I AM RETURNING
THAT TO YOU AND HOPE THIS WILL BE SATISFACTORY.

REGARDING OUR TRUSTEES MEETING, PLEASE FEEL THIS IS NOT
A MERE FORMALITY, BUT A SERIOUS MATTER TO ME AND THE TRUSTEES, AND
YOU ARE CERTAINLY EXPECTED IF YOU CAN COME, AND IF YOU CAN'T, WE
WILL MISS YOU.

AM SORRY I COULD NOT GET THIS LETTER OFF TO YOU SOONER,
BUT THERE HAS BEEN SO MUCH WORK AT THE MUSEUM TO GET IN READINESS
FOR MY BIG WEEK-END HERE.

AGAIN WITH MY GRATEFUL THANKS FOR ALL THE HELP YOU HAVE
GIVEN ME AND HOPING YOU WILL NEVER AGAIN THINK I COULD SHOW DIS-
PLEASURE, I AM

AFFECTIONATELY YOURS,

Walter

*The big work and is Mr. Lee have great
fun & so many laughs & believe they all
enjoyed the Museum. The Garbino
could not come.*

Mrs. Edith Halpert
% Downtown Galleries
32 East 51st Street
New York 22, N. Y.

July 2, 1954

Dear Mrs. Halpert:

Momentum received three letters for three artists who were in our recent show. We were a little confused by this because these were the artists we discussed on the phone and we sent you the addresses of two of the artists involved. You did receive the list, didn't you?

At any rate, we are forwarding your letters to Mr. Joseph Zulanski and Mr. Francis Minnick. We are holding the letter to Mr. Peter Hoag until we hear further from you. We understood that you were interested in Chicago artists only at this time and Mr. Hoag is not a Chicago artist. He instructs or is a student in Michigan and summers in New York State.

The following are the names and addresses of the Chicago artists that you were interested in, again, in case you didn't receive the original list:

Louise Stanton
527 Cherry St.
Winnetka, Ill.

Miyoko Ito
1300 E. Madison Pk.
Chicago 15, Ill. ✓

Ken Butler
534 Forest Ave.
Evanston, Ill.

Francis Minnick
2053 Lincoln Ave.
Chicago, Ill. P10

✓ Joseph Zulawski
4404 W. 31st St.
Chicago, Ill.

Sincerely Yours,

Claire L. Nielsen

Claire L. Nielsen
Corres. Secy.
Exhibition Momentum
2624 N. Troy Ave.
Chicago 47, Ill.

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THE BOOKHOUSE

Pennsylvania Avenue and Britton Road
Oklahoma City, Oklahoma

Dear Mrs. Halpert,

July 21, 1954

Many thanks for your letter. Unfortunately, I am still not able to lay my hands on the Remington and Russell paintings we talked about. It seems that the widow involved in this estate does not wish to make a definite decision about it and requires prodding by her lawyer. This she is getting ready to do again, writing herein Copenhagen where she is visiting. So it will be again a few weeks before I will know more about it. Do you think your client would still be interested? I have also another person in New York who is interested in them, if I can only get hold of them.

Your interest is appreciated, and I hope you are having a pleasant vacation.

very truly yours,



Bayard C. Aushincloss

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

June 25, 1951

Miss Edna Halpert, Director

The Downtown Gallery

32 East 51 Street

New York 22, N. Y.

Dear Miss Halpert:

May I express the appreciation of this library for the gift of cuts used by your gallery in the preparation of its extensive and important activity in American art.

While this is only a small portion of what must be available in the gallery and museum world, I look on it, as indeed it is, a symbol of a neglected and potentially significant archive. Inevitably as more material is added, we may be in a position to put it to service.

After all, it is living service rather than a dead depository that makes such a thing worthwhile. It is good to know that you are the first to bring it to life.

Sincerely,

Bernard Karpel
Bernard Karpel

Librarian

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192 Farway Road
Chestnut Hill, Mass

July 11, 1954



Mrs Edith Halpert
32 East 51st Street
New York 22, New York

Dear Mrs Halpert,

Please forgive this delay
in replying to you about the
Shuler drawing.

Mr McCandless was in such a
terrible rush getting ready to leave
for Europe; and the drawing arrived
just a few days before he left. —
This was all my fault, I'm afraid. —
Well I did talk with him for a
few minutes prior to his leaving and
he said he liked the drawing.

I waited for his letter from Paris

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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

TOLEDO 2, OHIO
June 28, 1954


Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

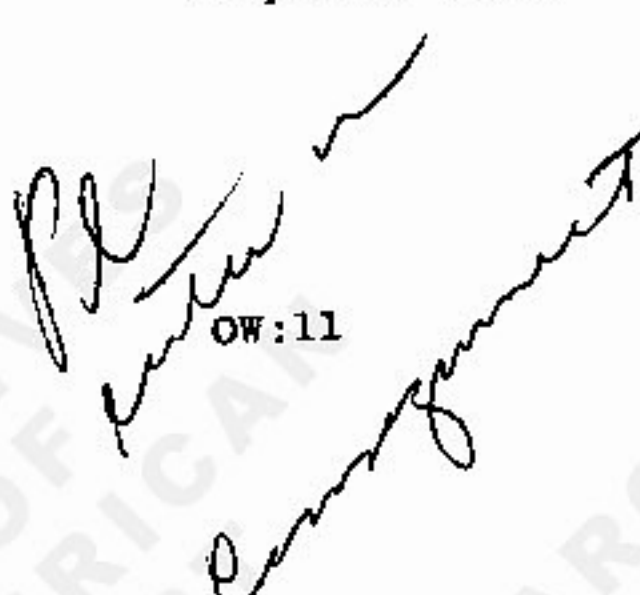
Thank you for your letter of
June 22 about the STUART DAVIS.

We shall be glad to send the
picture to Mrs. Bradley, if it is not
acquired here.

Sincerely,



Otto Wittmann, Jr.
Associate Director



OW:11

July 14, 1954

Mr. George Duer
653 Shakespeare
Chicago, Illinois

Dear Mr. Duer:

As you may have heard, we are arranging an exhibition of paintings and sculpture by Chicago artists - to be held from Sept. 14th to October 2nd.

I have asked for and have been promised your "Industrial Harbor", owned by Mrs. Florsheim. So that I may have the necessary data for the catalogue and publicity, will you be good enough to fill in the enclosed form and send it to me at your earliest convenience.

Perhaps you will have occasion to be in New York during the exhibition - or better still - for the opening party on September 13th. It will be nice to meet you.

Sincerely yours,

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Mr. Alfred V. Frankenstein,

- 2 - July 9, 1954.

ter how profoundly true an artist is to himself. No matter how thoroughly his "seeing" is established from the very beginning, every artist who is creative must, and does, go through many by-paths to extend his focus. Not only have I seen such by-paths in the work of the artists with whom I have been so closely connected, but have considerable evidence in my possession. As a matter of fact, my collection comprises many such "sports". I am sure that everyone who approaches an artist's work aesthetically, rather than documentarily, will agree with this fact.

It is true, indeed, that Harnett produced outstanding works of art. It is true, also, that on route and alternately - like all other artists - he deviated in quality but, unfortunately, did not withhold these examples. The variation between the tight and the loose techniques continue throughout his career. All you have to do is to run through photographs arranged chronologically to see these variations. Occasionally he even came through with a complete discrepancy as illustrated in his inscription to Snow in connection with "my first paintings in oil". One of these is dated September, 1874, and the other October, 1874. In your own collection there are two small oils dated the latter.

After my first blow-up, as a result of what you must agree was an inexcusable action on your part in not informing me of your discoveries after I wholeheartedly supplied you with all my material on which you based your research - followed by an outright accusation of my forging an inscription as "proved" by the letters "OB" accredited to me by the greatest handwriting expert in this country - - - I cooled off in time. My interest in art has not stifled any desire for fresh knowledge and I was glad to learn that some of the small, early paintings had been re-attributed. I congratulate you for opening up that field of question.

As you know, I continued to cooperate with you as - if I may repeat - my interest in art superseded my personal feelings. I have always felt, and will continue to feel, that one is free to express an opinion, but I can never agree that devious routes may be used to pressure statements of fact. Even in reviewing the book I restrained myself, although I heartily disagreed with many of the re-attributions - based on my own visual convictions and definite proof in several instances. All these I have saved, and will continue to do so, until I am free as an ex-dealer to publish my book, which has been ready for two years. You can well understand that, as an agent for living artists, I cannot subvert several of

Leo S. Guthman

July 24, 1954

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I received your last letters, and I immediately got in touch with Lotta Ringer, who owns the Stanton.

As you remember, you were supposed to write her, but probably in the press of events it undoubtedly slipped your mind. She is going to send you a photo of her picture; and if you want it, why she is very agreeable to its loan.

Incidentally, you were going to send me a poster of the Ben Shahn show that is going to be held in Japan. You thought it would look good framed. Also, I am having my living room walls repainted, and at the same time I am going to take the wallpaper out of the dinette, preparatory for pictures.

Thank you for the invitation to come up and see you in Connecticut, but seeing we will only be in New York for two days, Lynne seems to be mostly interested in shopping. If we should get the opportunity, I will call you.

With the very best of everything.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

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July ninth,
1954

Mr. Robert Wohlforth, Business Manager,
Farrar, Straus and Young, Inc.,
101 Fifth Avenue,
New York 3, N. Y.

Dear Mr. Wohlforth:

When your letter arrived, I found that I had no record of the consignment referred to. However, I checked with John Marin, Jr., subsequently and ascertained that you had sent us fifteen copies of the book. As a matter of fact, the delivery slip indicates that number rather than the nineteen.

The gallery is closed for the summer months and, if it is not asking too much, may we let the matter ride until the bookkeeper returns the beginning of September to check into the matter further and make payment accordingly.

Sincerely yours,

egh-k.

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June 29, 1954

Mr. Peter Pollack
Public Relations Counsel
The Art Institute of Chicago
Chicago 3, Illinois

Dear Pete:

This is my official request for the painting by Joyce Treiman entitled "Still Life" from the Peter Pollack Collection. A form is enclosed for information required for the catalogue and for publicity. Thank you for your courtesy.

Sincerely yours

BOM:ls

P.S. Some how or other we missed out on Alice Mahigan whose name still appears on the list. Is she good, and if so, would she send me a couple of photographs for selection.

July ninth,
1954

Mr. Alfred V. Frankenstein,
Music and Art Critic,
San Francisco Chronicle,
Fifth and Mission Streets,
San Francisco, California.

Dear Mr. Frankenstein:

As I wrote you some weeks ago, I had dictated another letter to you, which I am now sending in its original state.

I held it, as I did not want to upset a pleasant relationship - which we have maintained - but upon re-reading it, I see no reason why there should be a change since what I have to say is factual.

I am sure you will understand.

Sincerely yours,

egh-k.

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July fourteenth,
1 9 5 4

Mr. Theodore Franco,
1600 N. Lawrence Avenue,
Chicago 30, Illinois.

Dear Mr. Franco:

Thank you for your letter and the pictures which you enclosed.

While all three paintings seem interesting, I think it would be wisest to select the one of the latest date and am, therefore, asking that you ship to the gallery the one entitled "Chemical #12" in 1953.

Under separate cover I shall send you a printed form for the information we require in our catalogue and for publicity.

I look forward to this exhibition, which promises to be an extremely exciting one.

Sincerely yours,

P.S. The other two photographs are being returned to you.

titles (of a sort). I'm hoping thus to avoid such minor confusions in the future.

In your letter you also mention photographs. I assume this refers to photographs of the paintings so I'm enclosing a couple of prints. These may be disposed of when you have finished with them.

I'd like to tell you how much your letter meant to me. I painted very badly and very frustratedly for some 12 years before things suddenly started "coming right" about 2 years ago. By that time, however, self confidence had ebbed pretty low and although friends have been telling me for some time that I should exhibit, I just couldn't believe it. I finally decided to try the Momentum show. Just getting in was a pleasant enough experience but, I assure you, your letter was much more important. You'd probably be surprised to know how much better my paintings look to me these days.

Francis Minnick
2053 Lincoln Ave.
Chicago 14, Ill.

Mr. Peter Pollack,

- 2 -

July 14, 1951

for good luck. If the latter is incorrect, will you please send him the right information.

And so, my very best.

Affectionately,

eghtk.

P.S. Will you please send me the data on Lopp. I shall send you a blank shortly. The painting you suggested has been promised to me but I have no information about the artist. Many thanks.

Yes, dear, I am glad to hear that you are well. I am well and hope you are too. I am glad to hear that you are well. I am well and hope you are too. I am glad to hear that you are well. I am well and hope you are too.

Now I would like to hear from you and see how you are. I am glad to hear that you are well. I am well and hope you are too. I am glad to hear that you are well. I am well and hope you are too. I am glad to hear that you are well. I am well and hope you are too.

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peggy esko

July 26, 1954

Dear Miss Halpert,

Thank you for your letter suggesting using another painting in the show. I sold ten paintings before my trip, so consequently my "stock" is a little low. However, I am sending five Kodachrome slides to you. One of these is of a painting which was bought in May by Container Corporation of America, and which you could keep in your files if you so desire. Any of the other four could be sent to you for the exhibition. I am listing the numbers here to correspond with the red printed number on the upper left hand corner of the slides. I would very much appreciate your returning the other four slides after you have made your selection.

June 28, 1954

Miss Cornelia Otis Skinner
131 East 66 Street
New York, N. Y.

Dear Cornelia (May 17):

I have just returned from a visit in Chicago and suspect that several of the Institute people are taking a rest cure at the moment.

My purpose was to select an exhibition of paintings and sculpture by Chicago artists who have not been promoted by New York dealers. One of the artists I liked particularly was Richard Coppe who is represented in your collection. Would you consider lending this painting for the exhibition which opens on September 13th? I hope you will, as we are eager to have a top show.

Although the gallery is closed for the summer months, I am still functioning, and would appreciate hearing from you at the following address:

Eden Hill Road
Newtown, Connecticut

Perhaps too I can coax you to pay me a visit in Connecticut.

My very best regards.

Sincerely yours

RH 4-5894
JVV - 5Ae Vand 6-3310

EGHL

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July fifteenth,
1954

Mrs. Ala Story, Director,
Santa Barbara Museum of Art,
1130 State Street,
Santa Barbara, California.

Dear Mrs. Story:

Thank you for your letter.

I am very pleased that your committee selected "The Cove - Cape Split - Maine", but if at any time you prefer to substitute it for another example, we shall be glad to make the exchange.

700 [Since I am in Newtown, I have no records with me but shall have the bookkeeper send you a bill for the \$1,500. and a statement of the credit due Mr. Ledington so that you may have the data you require.

We will arrange with Budworth (or do you prefer Berkeley?) to pick up the Marin exhibition on about the 26th of July, so that the paintings reach you in good time for your opening.

I shall let you know about the Los Angeles County Museum very shortly. It seems to me that a show was held there in 1949. That being the case, is it not too soon for another exhibition? I shall look up my records and write you directly so that you are not bothered with it and I look forward to seeing you in Newtown very shortly.

Sincerely yours,

agh-k.

Con Segments

- 1) Taxco in February
- 2) The Cathedral at Taxco
- 3) Market Day in Mexico (Guadalupe)
- 4) Sunset over Lake Chapala (storm clouds)
- 5) View of Mexico - Lake Chapala
- 6) Michoaca Bay - (Pacific side)
- 7) Wayside Shrine (on the Road to Navidad Bay)
- 8) Sunshine and Flowers of Cuernavaca
- 9) Shores near Bay of Navidad (Pacific side)
- 10) Taxco from La Borda

also
{ Two Small oils 12X16
 Mercado, Taxco
 Mercado, Tonala



The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

July 20, 1954

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Lawrence M. C. Smith

James Thrall Soby

Eloise Spaeth

Francis Henry Taylor

Emily Hall Tremain

Hudson D. Walker

John Walker

Suzette M. Zurcher

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am enclosing a copy of a letter from Dwight Kirsch. What do you think of it? How do we answer what seems to be a pretty good observation in relation to the paucity of material?

Please let me know soon, as I shall be leaving the country at the end of this month.

In the same mail a note from Harvey Arnason saying that he cannot take judgeship for the periodicals. Whom shall we go after next, Bart Hayes or Nathaniel Saltonstall? I await your answer.

I hope it is not too late to tell you how much Jackie and I enjoyed our visit with you, and your marvelous country place. You have accumulated under a most impressive roof an unusually impressive group of fascinating things, and in a way that no one else could possibly match.

With very best regards and looking forward to seeing you soon.

Sincerely yours

Burton

Burton Cumming
Director

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117 EAST FIFTY-SEVENTH STREET
NEW YORK 22

MAYNARD WALKER

Telephone: PLAZA 3-4553

25 VI 54

Dear Editor,

My client has paid half
so I pay you half - sweet
of me is it not? The balance
should be along in a month
or two and I'll ship it right
along to you - might come in
handy in the dog days of
August. Have a nice
summer.

M.W.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

2 WEST 15th STREET
NEW YORK 11, N. Y.

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July 2, 1954

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

We wish to thank you for your generous contribution of \$250.00 to the scholarship fund of the Skowhegan School of Painting and Sculpture. Donations to the Skowhegan School are tax exempt.

Your support of Skowhegan helps to make possible this kind of specialized school and to maintain the high standard of the scholarship students.

Sincerely yours,

Willard W. Cummings
Willard W. Cummings
Director

WWC; jdb

C/7
#192005
6/20/54

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THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

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EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

June 30, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

We have just closed our Work in Progress exhibition "Inexpensive Opportunities for Collectors" and are returning all the objects you were good enough to send us for this exhibit.

We were able to sell the following objects from the show:

Jack Levine, Cleric, oil, \$400.
Preusser, New York Catacomb, water color, \$70.
Shahn, Whispering Politicians, water color, \$135.
Graves, Spring Jardiniere, drawing, \$300

With many thanks for your help and cooperation, we are

Sincerely yours,

Helene Monroe

Secretary to the Director

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art
July 21, 1954

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Mrs. Edith Gregor Halpert
Eden Hill
Newtown, Connecticut

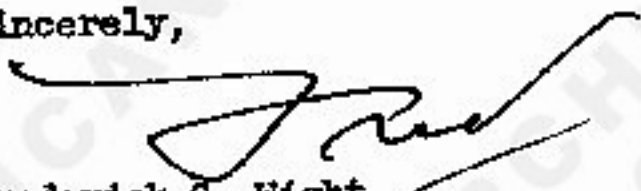
Dear Edith:

I returned from a three-weeks trip to find that there is an Eve in Eden, and that your corrections and assistancies are waiting for me. I have checked over the checkings and got the catalogue with the bibliography and chronology off to Jean Lipman. I note that Matthew Josephson is lending his painting, as Sheeler also wrote me, and that you are adding a late painting, Conference No. 1. All this is fine, and I believe things are pretty much in hand. I shall be East about August 10 and expect to take you at your word and blow in. Needless to say, I am also seeing Jean Lipman. In short, I shall as far as necessary see the catalogue through the press.

Sheeler was somewhat concerned that the color in the Life plates was far from true and I was concerned about it myself. I hope to get the printer to experiment a little with some cooler inks, and perhaps you will have a chance to help me here. On the other hand, the print of New England Irrelevancies which I have just seen looks very well.

I hope, then, to see you fairly soon--and in the meantime, all the best.

Sincerely,


Frederick S. Wight
Director of the Art Galleries

FSW:gw

P. S. I have yet to obtain Williams' permission for reproducing his piece in Art in America for October--the Sheeler number. Not finding a letter from him on returning from my trip, I have telegraphed him. I have not had time for a reply but if this bogs down you may get a hurry call from me, as Jean Lipman wants to go to press and is restive.

F.S.W.

June 29, 1954

Mr. Robert Straus
Straus-Frank Company
Houston, Texas

Dear Bob:

I am so sorry that I missed you when you called a few days ago. At the moment I was doing Chicago in a big way, discovering some hot new artists for our opening show at the end of September.

Do drop me a note and let me know how you and Carol enjoyed your trip to Spain, and do come up again soon.

Sincerely yours

ESM:1

HOTEL MANDEL

KILOMETER
TELEPHONE
P. O. BOX

72



RECOMMENDED BY DUNCAN HINES
ERNEST MANDEL, MEX.

CUERNAVACA
MORELOS
MEXICO

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July 15, 1954



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:



Your letter of June 29th has been forwarded to me here in Cuernavaca, along with your check. Our letters must have crossed in the mails, since you will no doubt note that I had shipped the paintings and photographs to you prior to leaving for Mexico.

Since you requested one or more prints of the small oil called "In Morelia" I have made arrangements to have a print sent from my apartment.



I am also enclosing herewith the data sheet you enclosed. Should you desire more complete information, please let me know, and I will send it to you.

Mexico is very stimulating and I feel that I shall have a most productive summer. Mrs. Mintz and I definitely plan to be in New York for the opening and I am sure it will be as great a success as you hope.

With our kindest regards,

Sincerely,

Harry Mintz

Harry Mintz

enc.

